INLAND PRINTER.

OCHOBER 1905

C. B. PRESCOTT, Treas. T. HENRY SPENCER, Asst. Treas.

PHOTOGRAPHIC PAPER For Platinum Printing, Bromide Printing,

Bolyoke, Mass., В.S. A.

"Valley Paper Co. No. 1 Bond 1905" No. 1 Bond Regular List

"Commercial Bond 1905"
One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1905" A Strictly No. 1 Ledger

"Commercial Linen Ledger" Lead all the "Our Ledger" No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond".

The best low-priced Linen and Bond made

"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats

Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U.S. A.

Henry Lindenmeyr & Sons

An excellent quality at a reasonable price

BROOKDALE LINEN BOND

Wove and Crash Finish—Carried in stock in white and eleven colors

Paper Warehouses

20 Beekman Street New York



THE SAFETY MAILING CARD Unequaled for mailing enclosures flat

HERE IS AN ARTICLE

that should interest every concern making Calendars, Advertising Novelties and various styles of printed and lithographed work.

We originated

The Safety Mailing Card

a dozen years ago, and since then our orders have been constantly on the increase.

The device is designed for mailing purposes, and consists of a stout sheet of "cellular board" to which is attached a manila envelope of excellent quality. Saves the consumer time, money and inconvenience, and we sell the goods to the printer at very attractive rates.

In applying for estimates, kindly give measurements of enclosures and runs of a size.

The THOMPSON & NORRIS CO.

Prince and Concord Sts., BROOKLYN, N.Y. Factories also at BOSTON, MASS., and BROOKVILLE, IND.

NEAREST POINT ADDRESS THE

The Pioneer Corrugated Paper House





Invitations
Society Stationery
Announcements
Programmes
Menus

CORRECT STATIONERY
Sone of the undisputed demands of
POLITE SOCIETY

It is correct if it is from Bullers

J.W.BUTLER PAPER CO. CHICAGO

The Ault & Wihnry Co.

MAKERS OF

LETTERPRESS, STEELPLATE COPPERPLATE AND LITHOGRAPHIC



DRY COLORS, VARNISHES OILS AND DRYERS

LITHOGRAPHIC STONES SUPPLIES AND BRONZES

SOLE AGENTS IN THE UNITED STATES AND CANADA FOR BAVARIAN BLUE LITHOGRAPHIC STONES

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ST. LOUIS **BUENOS AIRES, S. A.**

LONDON, ENG.

There are four water-marked BONDS, each occupying a position of particular merit among bond papers of its respective class.

Old Hampshire Bond Titan Bond Empire Bond Itasca Bond

The same care and specialization which enters into the manufacture of Old Hampshire Bond is given to "The Other Bonds." All four of these grades bear that stamp best known to the printing trade as "Hampshire Quality."

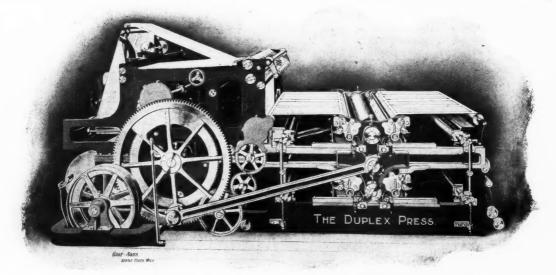
Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively.

South Hadley Falls, Mass.



THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers WITHOUT STEREOTYPING

SALES OF DUPLEX PRESSES IN MAY, JUNE AND JULY, 1905

Pasadena, Cal., "Star"

Pasadena, Cal., "News" 12-page Berkeley, Cal., "Gazette"

Santa Barbara, Cal., "News"

Cheyenne, Wyo., "Tribune" Caracas, Ven'a, "El Constitucional"

Guayaquil, Ecuador, "El Nacion"

Jackson, Mich., "Patriot-Press"

12-page, second purchase Hanover, Pa., "Record"

Pottstown, Pa., "Ledger" Leadville, Col., "Herald-Democrat"

Second purchase

Springfield, Ohio, "Democrat"

Nashua, N. H., "Telegraph"

Chicago, Ill., "Racing Form"

Sydney, N. S., "Post" Sydney, N. S., "Record"

Tokio, Japanese Government

Fort Smith, Ark., "News-Record"

Belleville, III., "News-Democrat"

Santiago, Chile, "El Diario Popular" St. Johns, N. F., "News"

Columbus, Ohio, "Columbian"

Aberdeen, S. D., "News"

New Castle, Pa., "Herald"
12-page, second purchase
La Crosse, Wis., "Tribune"

Asheville, N. C., "News"

Guthrie, Okla., "Leader"

Bayonne, N. J., "Times"

Salina, Kas., "Journal"

Coldwater, Mich., "Reporter"

Muskogee, Okla., "Democrat"

Glace Bay, N. S., "Gazette" Lorain, Ohio, "News"

MANKATO, MINN., July 7, 1905.

DUPLEX PRINTING PRESS CO., BATTLE CREEK, MICH.:

Gentlemen,-We are receiving a great many inquiries from printers throughout the Northwest, asking us how we like the Duplex Press. We answer them about as follows:

We believe the Duplex to be one of the best newspaper presses on the market to-day for a paper with a circulation not exceeding 15,000 copies. Our press gives no trouble whatever, and is operated by a young man about eighteen years of age, who handles it to perfection.

When we purchased the Duplex, less than a year ago, we had a circulation of 2,200. To-day we are running 4,300. We do not give the press credit for all of this, but believe it has done its share toward the increase in our circulation. One reason for this is, we get our paper out on the street and into the hands of subscribers from one-half to three-quarters of an hour before our contemporaries.

We find there is much less waste in the roll paper than in the flat, and we also can buy it for a little less money.

If you have any inquiries, we give you the liberty of making the above statement.

Very truly yours,

FREE PRESS PRINTING CO.

. F. W. HUNT, MANAGER.

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.

IN THE LEAD!



N the production of new machinery, it is a well established fact that we have constantly been in advance. The demand for our machines is evidence that our efforts have been appreciated, and has been such that

to-day we have the largest plant ever devoted to the manufacture of MACHINERY for Bookbinders, Printers, Lithographers, Paper Houses and Paper Mills.

We extend to the trade in general a very cordial invitation to pay us a visit and inspect the largest and most modern plant of its kind. It no doubt would be very interesting to see the different machines under course of construction, and we invite a very careful inspection of the material used and the workmanship, as we purchase only the best materials the market affords and employ expert mechanics only.

In addition to the above, we have more than one hundred of our machines in actual operation in the different plants in our city, therefore a prospective customer could see our full line of machinery in commercial use.

The SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U.S.A.

NEW YORK

CHICAGO

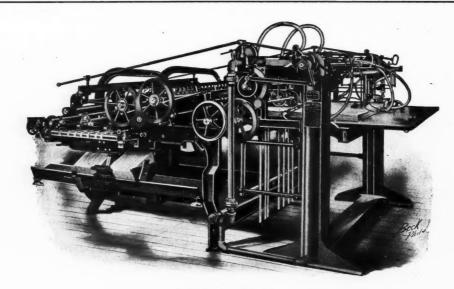
BERLIN

LONDO

TORONTO

Southern Agents-J. H. SCHROETER & BRO., Atlanta, Ga.

THE J. L. MORRISON CO., Toronto, Canada



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

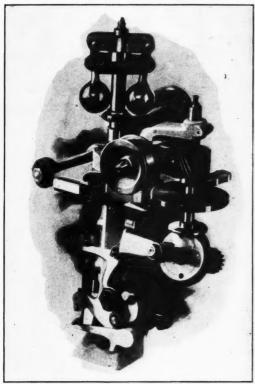
Curtis Publishing Co Philadelphia 18	3	Methodist Book Concern New York City	1
Times Printing House	2	J. J. Arakelyan Boston, Mass	1
Mr. Geo. F. Lasher " 6	3	Western Methodist Book Concern, Cincinnati, Ohio,	3
Historical Publishing Co	1	Peruna Drug Mfg. Co Columbus, Ohio	1
American Lithographic Co New York City 2	2	Egbert, Fidlar & Chambers Davenport, Iowa	1
Doubleday, Page & Co	2	Inland Printer Co	1
Williams Printing Co	1	Kenfield Publishing Co "	1
Chas. Schweinler Press	1		

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines
PHILADELPHIA, PENNSYLVANIA

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

A One-Hundred-Dollar



Hand-cut Overlay made in 31/4 hours.

CONDITIONS

SPECIMEN must be in our hands not later than December 5, 1905. A member of the firm where the job is printed must certify that the pressman sending the specimen printed it. There must be not less than ten half-tones printed on one sheet in the specimen, and all the overlays must accompany it. In order that the judges shall not know whose work they are examining, the pressman's name must not appear on the specimen. It must be a regular job of printing, and not simply cuts printed for this occasion. The shop rights must have been purchased by the concern where work is done prior to the time of examination.

Mr. A. H. McQuilkin, Editor of The Inland Printer, has kindly consented to act as one of the judges in conjunction with two pressroom foremen whose offices have not submitted specimen.

Christmas Present

To the pressman who prints and submits to us the best specimen of presswork produced between September 1 and December 1, 1905, with Gilbert, Harris & Co's Patent Metallic Overlays.



Patent Metallic Overlay made in 7 minutes.

If you want to see how they worked, WRITE.

GILBERT, HARRIS & CO., 334 Dearborn St., Chicago, Ill.

TWO PILES

ILLUSTRATING THE VALUE

9,000 Printed Sheets

Pile from Press 1

12,000 Printed Sheets

Pile from Press

THESE two piles of paper were printed, each upon a different make of press, in a nine-hour work-day. The fixed charges for operating each press, however, were the same; that is to say, to pay the running expenses of each press per day, the same number of sheets had to be run, say 6,000.

Therefore, the press that printed pile I showed a net profit to the printer of 3,000 sheets, while the press which printed pile 2 showed a net profit of 6,000 sheets.

One Hundred per cent increase of profit in favor of the press which printed pile 2; that is to say, press 2 made double the money for the printer who ran it than press 1.

THE CAMPBELL COMPANY

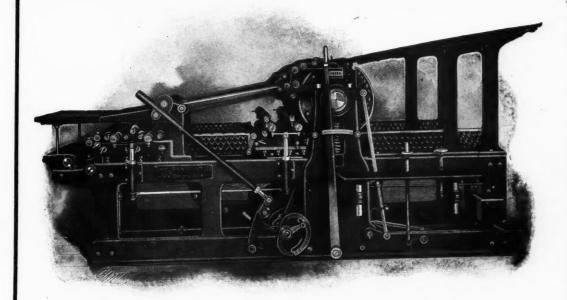
HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill. 1 Madison Ave., New York City 188 Fleet Street, London, E. C.

OF PAPER

OF INCREASED OUTPUT

UE



WE claim simply that the Century will turn off a greater day's work than any other press; and that it will make for you double the money that most presses can.

Remember it is the last few thousand sheets of a day's run that pay *your* profit; the first thousands pay only your help and your expenses.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

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THE

High-Speed Brown & Carver

Is the fastest Automatic Clamp Cutter yet offered to the trade.



Sixty sizes and styles of the BROWN & CARVER and OSWEGO Cutting Machines are made:

BENCH CUTTERS

SMALL POWER CUTTERS

LEVER CUTTERS

HAND-CLAMP CUTTERS

AUTOMATIC CLAMP CUTTERS

AUTOMATIC and HAND-CLAMP CUTTERS combined, with Foot Treadle.

Each the best of its kind; each the best producible. All generally in stock for instant shipment.

We have the only factory producing Cutting Machines exclusively, and the only one making a complete line of Cutting Machines.

Write for new Catalogues 5 and 6, in which you will find some cutter with special features exactly adapted to your needs.

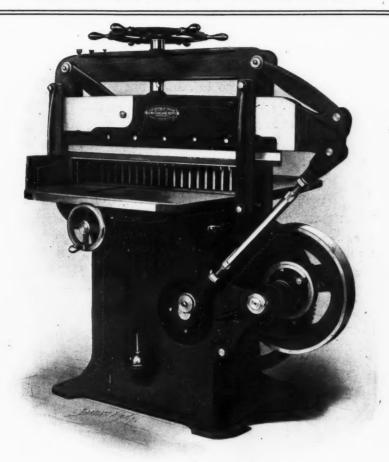
OSWEGO MACHINE WORKS, Oswego, N.Y.

NIEL GRAY, JR., Proprietor

NEW SIZES HIGH-SPEED

Oswego Small Power Cutters

Sizes: 26-inch, 32-inch, 33-inch and 36-inch.



Each machine squares a sheet one inch larger, and is one and one-half inches larger between frames than the listed size.

These are the leading small power Cutters—fit a small niche in the big concern, or the small niche in the small concern. Economizers of floor space; simplest possible mechanism (only two gears); solid frame bracing table directly under strain; lively running, accurate cutting machines.

Ask for detailed description; also, if you are interested, circulars of the following (instant shipment from stock of any size or style):

BROWN & CARVER AUTO-CLAMP CUTTERS, 9 sizes, 4 styles. BROWN & CARVER HAND-CLAMP CUTTERS, 9 sizes. OSWEGO LEVER AND BENCH CUTTERS - 6 sizes. OSWEGO DIE-CUTTING PRESSES - - - 2 sizes.

OSWEGO MACHINE WORKS, Oswego, N.Y.

NIEL GRAY, JR., Proprietor

□ HAMILTON'S □

Modern Printing-Office Furniture

SPEAKS FOR ITSELF IN EVERY QUARTER OF THE GLOBE

Who Uses It?

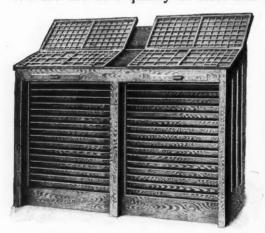
A Complete Catalogue of Modern Printing-Office Furniture will be sent to every printer who asks for it.

Every printer has some of it, and most of them have no other. If you look in any printing-office, from Buenos Ayres to Nome, Alaska, you will find Hamilton's Printing-Office Furniture in use. From San Francisco to New York city, throughout England, France, Germany, South Africa and Australia, our Furniture is the standard by which the other makes are judged. Such a reputation could not have been acquired by any but honorable means. Merit and Progress have been our watchwords and a glance at our catalogue will show the many articles of printing-shop furniture recognized as standard, which originated with Hamilton.

STEEL-RUN HAMILTON'S

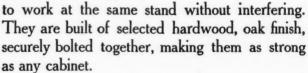
Are built with the Flat Steel-Run Construction —THE RUN THAT WON'T COME OUT

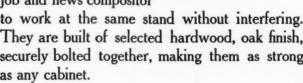
NOTE THE CONSTRUCTION—Each run is set into the solid frame and securely locked in place at each end. We use the best quality of steel and it will stand any strain.



No. 23 Steel-Run Stand. Total capacity 36 cases.

These stands provide a gain of 25 per cent in case capacity over any other style and allow the iob and news compositor





SEND FOR SPECIAL CATALOGUE OF STEEL-RUN STANDS

MANUFACTURED EXCLUSIVELY BY

THE HAMILTON MANUFACTURING COMPANY

Main Works and Office TWO RIVERS, WISCONSIN

FOR SALE BY ALL FIRST-CLASS DEALERS

Eastern Office and Warehouse RAHWAY, NEW JERSEY

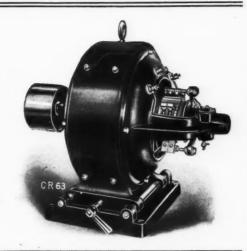
SEVENTY-TWO PICA PRINTERS' LINE GAUGE FREE FOR THE ASKING

"THE STANDARD" MOTORS

THE CHIEF ECONOMY

in the use of separate motors for each machine results from the increased output which is always a very pleasant surprise. This increased output comes from the perfect control which the operator of a motor-driven machine has over its motion and speed. He can run at the exact speed best suited to the class of work in hand.

The saving in power, belts, oil, waste of stock, repairs and space are also worth considering, but not so important as the increased product.



THE ROBBINS & MYERS COMPANY

Main Office and Works, SPRINGFIELD, OHIO

NEW YORK -66 Cortlandt St. BALTIMORE-221 Park Ave. DALLAS-Opera House Bldg.

BOSTON—235-237 Congress St. CHICAGO—1107 Fisher Bldg. Los Angeles—278 S. Main St. PHILADELPHIA—730 Witherspoon Bldg. ST. LOUIS—12 North Eighth St. SAN FRANCISCO—West Coast Machinery Co.

THE ADVANCE

Power Paper Cutter



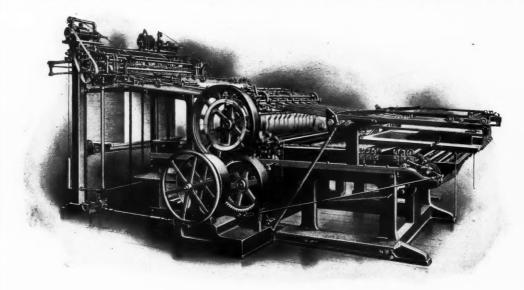
In 30 and 33 inch sizes. All "cut" gears; clutch, clutch pinion, intermediate gear and intermediate pinion are cut out of solid steel; balanced knife bar; automatic throw-off. The patent side frame protector prevents many breaks by keeping the paper shavings from wedging between the frame and the knife.

SOLD BY
DEALERS
EVERYWHERE

Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO

Fuller Folders and Feeders

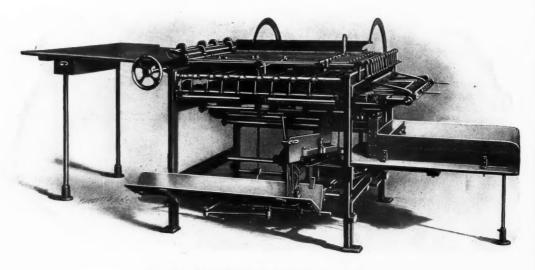


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

E. C. FULLER COMPANY

28 READE STREET

NEW YORK

FACTORY
BROOKLYN, N. Y.

SMYTH CASING-IN MACHINE

A machine beautiful in design, construction and operation.

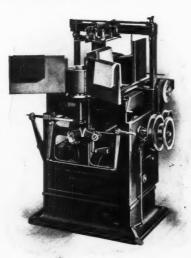
Its advantages over handwork are many.

Its work is superior to handwork.

Its application of paste is uniform.

It supplies an extra quantity of paste for the joints.

It creases the joints, thus making it easy to build up in press.



It makes tight backs and puts the book firmly into the case.

It prevents curling or stretching of end-sheets.

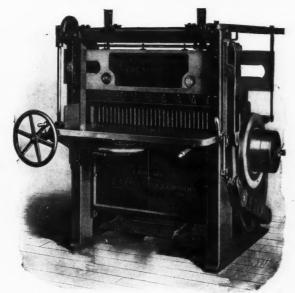
It is clean and does away entirely with the operation of opening, inspecting and cleaning after the books are cased in.

It operates at eighteen per minute.

SOLE SELLING AGENTS

CHICAGO E. C. FULLER COMPANY NEW YORK

The WHITE



Hand Clamp Foot Clamp

Automatic Clamp

Rapid

Powerful

Accurate

THE BEST PAPER CUTTER EVER PRODUCED

Fisher Building CHICAGO

E. C. FULLER COMPANY

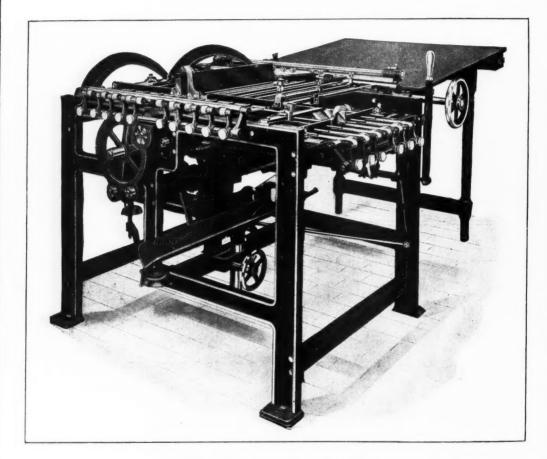
28 READE STREET

NEW YORK

FACTORY BROOKLYN, N. Y.

Catalog and Book Folder

FOR SMALL WORK



WRITE FOR FULL INFORMATION

Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

New York, H. L. Egbert & Co. 150 Nassau Street

London, E. C., W. C. Horne & Sons 5 Torrens Street, City Road Chicago, Champlin & Smith
121 Plymouth Place

THE LINOTYPE



GRADE, A SPECIAL FEA-TURE OF THE LINOTYPE

In its ability to produce composition perfect in alignment, justification, and height, with

every character clear cut and new, the Linotype equals the highest grade of hand composition.

¶ Its extensive use in the most discriminating printing and publishing offices in the country is a proof of the high character of the work.

¶ The following pages from books composed on the Linotype and printed at the De Vinne Press are from subscription and de luxe editions published by Messrs. Harper & Brothers, Chas. Scribner's Sons, The Century Co., Doubleday, Page & Co., and others.

MERGENTHALER LINOTYPE CO.

NEW YORK SAN FRANCISCO CHICAGO NEW ORLEANS

the condition of the royal treasury. He had reformed many abuses and opened many new sources of income. He had, of course, not accomplished the whole Augean task of purification. He was a vigorous Huguenot, but no Hercules, and demigods might have shrunk appalled at the filthy mass of corruption which great European kingdoms everywhere presented to the reformer's eye. Compared to the Spanish government, that of France might almost have been considered virtuous, yet even there everything was venal.

To negotiate was to bribe right and left, and at every step. All the ministers and great functionaries received presents, as a matter of course, and it was necessary to pave the pathway even of their antechambers with gold.

The king was fully aware of the practice, but winked at it, because his servants, thus paid enormous sums by the public and by foreign governments, were less importunate for rewards and salaries from himself.¹

One man in the kingdom was said to have clean hands, the venerable and sagacious chancellor Pomponne de Bellièvre. His wife, however, was less scrupulous, and readily disposed of influence and court favor for a price, without the knowledge, so it was thought, of the great judge.²

1''Con tutti il ministri indifferentemente l' uomo si fa strada in Francia con quei mezzi che ormai mi pare che usino per tutto il mondo . . . il re medesimo lo sa e lo permette forse perchè profittando li ministri lascino di molestare la S. M. per altre ricompense del servizio che prestano ed essi per questa via pretendono riportare le giuste mercedi delle loro fatiche mentre veggono poter difficilmente sperarne altre dal re,''—Ibid.

2'''Il signore cancelliere solo si mantiene in concetto di molto ingegno ma ha una moglie che supplisce al suo mancamento, ben

From the Netherlands Edition of the Works of John Lathrop Motley Permission of Harper & Brothers



IDYLL VI

THE SINGERS OF PASTORALS, DAPHNIS AND DAMOETAS



APHNIS, herder of kine, and shepherd Damoetas their charges
Once my Aratus joined: the beard
of the one was all golden,
Only half-grown the down of his

friend, and thus they sang gaily As by a fountain they sat, at noon on a day in the

summer.
First was Daphnis in song, since he was the first to give challenge.
"Now, Polypheme, thy sheep Galatea with apples

93

is pelting,

From an Edition of Theocritus, Bion, and Moschus. (Privately Printed)

VANITY FAIR

A NOVEL WITHOUT A HERO

CHAPTER XXV

IN WHICH ALL THE PRINCIPAL PERSONAGES THINK FIT TO LEAVE BRIGHTON



life. He was trying to manner, which proved that coming a more consummate hypocrite every day of his ONDUCTED to the ladies, at the Ship Inn, Dobbin assumed a jovial and rattling this young officer was behide his own private feelings, first upon seeing Mrs.

George Osborne in her new condition, and secondly to mask the apprehensions he entertained as to the effect which the dismal news brought down by him would certainly have upon her.

shall make the Peninsula appear mere child's play. But Emperor will be upon us, horse and foot, before three weeks are over, and will give the Duke such a dance as you need not say that to Mrs. Osborne, you know. "It is my opinion, George," he said, "that the French There mayn't be any fighting on our side after all, and our business in Belgium may turn out to be a mere mili-

OLIVER CROMWELL

be distinguished from others by his title as any man

plain cloth suit made by an ill country tailor, with plain linen, not very clean, and a speck or two of blood upon his little band; his hat without a hatband; his stature and out of the hundred and forty of the king's judges sixteen were more or less closely allied to him. Oliver was now in the middle of his forty-second year, and his Everybody knows the picture of him drawn by a young Royalist; how one morning he "perceived a gentleman speaking, very ordinarily appareled in a of a good size; his sword stuck close to his side; his countenance swollen and reddish; his voice sharp and too fastidious observer, "I sincerely profess it lessened much my reverence unto that great council, for this Oliver Cromwell was again returned for the borough of Cambridge. The extraordinary circumstance has been brought out that at the meeting of the Long Parliament Cromwell and Hampden between them could count no fewer than seventeen relatives and connections; and by 1647 the figure had risen from seventeen to twenty-three. When the day of retribution came eight years later, out of the fifty-nine names on the king's death-warrant, ten were kinsmen of Oliver, days of homely peace had come once for all to an end. gentleman was very much harkened unto." untunable, his eloquence full of fervor."

it kept down for the most part, is soon allayed with those moral endowments he had. He was naturally as well compact and strong; his stature of the average height; his head so shaped as you might see in it both parts. His temper exceeding fiery; but the flame of Another recorder of the time describes "his body a storehouse and shop of a vast treasury of natural

From the Kensington Edition of the Works of William Makepeace Thackeray Permission of Chas. Scribner's Sons

EDWARD FITZGERALD

unless approached through a study of his character. We may begin by insisting that no one who has left sterling work behind him, not even Gray, had less of the professional writer about him than FitzGerald. He was a man of taste in easy circumstances, and until he was forty years of age he was nothing else whatever. After moving for a little while in the splendid constellation which revolved round Alfred Tennyson at Trinity College, Cambridge-where it is quite certain that FitzGerald adopted the friendships, the tastes, the intellectual proclivities, which were to satisfy him for a life-time-after this enchanted adolescence, to which undoubtedly we owe the whole of his later poetry, FitzGerald retired, in the strictest sense, to the country. His life became of a "gray-paper character"; he was given over to turnips. When other friends travelled to Spain, to Italy, to America, to India, FitzGerald was "pottering about in the midland counties of England." Here is his account of his adventures in his thirty-fifth year: "A little Bedfordshire -a little Northamptonshire-a little more folding of the hands-the same faces-the same fields-the same thoughts occurring at the same turns of road—this is all I have to tell of; nothing at all added—but the summer gone."

Thus, in what is called the prime of manhood, Fitz-Gerald was dawdling through life, sedate, humorous and unambitious. To every appeal that reached him to come out into the arena of action, he responded with a dreamy negative. His mind seemed to have grown to be like one

NON-OFFSETTING

40-Cent Black

IS MANUFACTURED BY



F. E. OKIE COMPANY

PHILADELPHIA, PA. U. S. A.



This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

Our 25 and 30 Cent Inks are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

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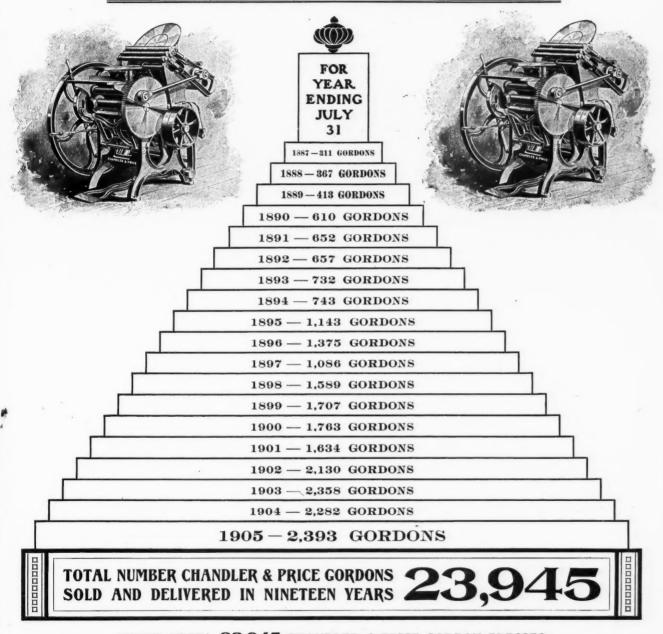
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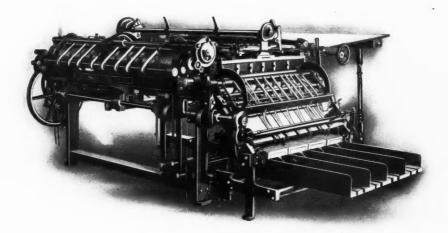
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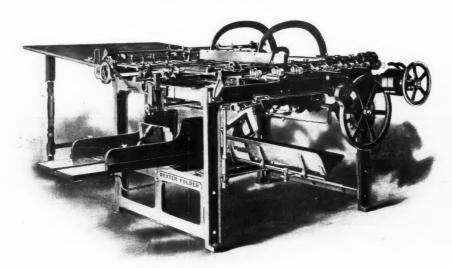
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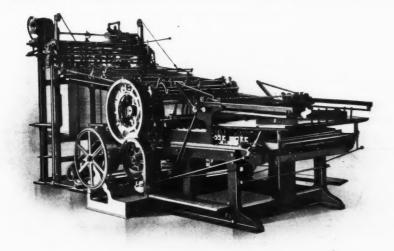
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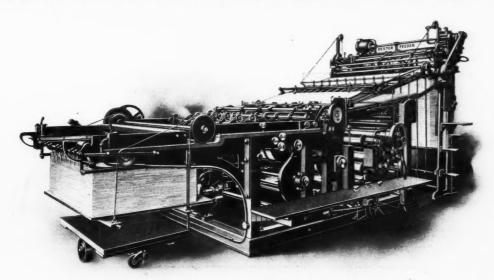
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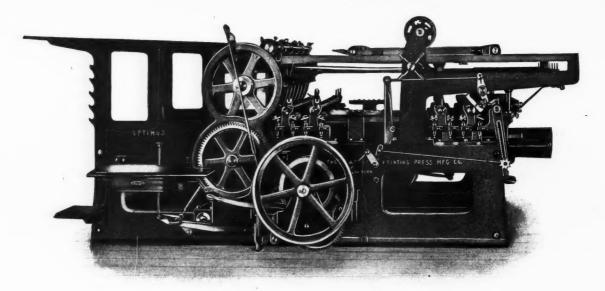
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The Babcock Optimus The Babcock Optimus

A press slow in make-ready is usually one where the owner does not know it. It is one where an overlay counts for little; where the last bears off the impression from all around, and patch after patch is needed to bring it up; where, if proper strength be given to foreground and deep shadows, make-ready seems never to cease: where the high lights are muddy, and the middle tones lost; where, after the hardest work for double the time figured in the estimate, the result is not good, and where the patching must continue throughout the run. It is the best that can be done. The press is weak, a fault the pressman cannot correct. It gutters, and proclaims its weakness. Weakness makes work. It may be a so-called high-speed machine. It is in fact slow, and a time waster. With competition it is unprofitable. The reverse of this is the Optimus. A tissue patch shows for full value. There is no lifting around overlays. Not many are needed. On some forms none. It is strong—rigid—the very strongest. Its strength gives delicacy, evenness, uniformity. Solids can be made solid, deep shadows strong, high lights clear, with least effort and little time, on a lasting tympan. It is fast in make-ready. It will print fast, surprisingly fast, and easily.

The Babcock Optimus

MR. ROOSEVELT DECIDES THE MONOTYPE-LINOTYPE CONTROVERSY

THE President Sanctions the Act of the Public Printer in Purchasing for the Government Office 72 Additional Monotype Machines. Claims Made by the Linotype Company in Its Petition to the President, Praying that the Order Be Rescinded, Fall to the Ground, and the Order Stands. Experts Demonstrate that While the Linotype Is Essentially a Machine Useful for Newspaper and Kindred Work, THE MONOTYPE Alone Is Adapted to the All-round Needs of the General Printing Office.

AS TO THE REASONS OF THE PUBLIC PRINTER FOR EXCLUSIVELY PURCHASING MONOTYPES, THERE APPEARS IN THE OFFICIAL RECORD OF THE INQUIRY HIS LETTER OF RECENT DATE, ADDRESSED TO THE LINOTYPE COMPANY, IN WHICH HE SAYS:

"There have been, since the early days of autumn last year, forty-

"six (46) Mergenthaler Linotype and twenty-eight (28) Lanston "Monotype machines in continuous use in this office. A record of

"the output of both classes of machines has been carefully kept, and "that record shows the superiority in quality, quantity and economy

"of the Lanston Monotype over the Mergenthaler Linotype

"machines. Accordingly, a contract was executed, on the 19th "instant, with the officers of the Lanston Monotype Company, for

"seventy-two (72) machines.

THE BATTLE of the Composing Machines having been won by the Monotype, and its superiority for the purposes of the Government determined in the Government's Office, the following brief history of the contest will be of interest:

In the history of printing probably there is no more brilliant chapter than that which deals with the invention and introduction of the Linotype machine, and its early triumph in the newspaper field.

That the material growth which has marked the newspaper industry during the past decade in no small part is due to the genius of Mergenthaler and his associates, cannot be denied; and if the fame of his machine be permitted to rest alone upon the fact of the invaluable service which it has rendered the industry of journalism, then the place of the Linotype in history is fully assured.

This position of supremacy in the newspaper world was not achieved, however, without effort or the necessity for constant warfare. Beset by serious mechanical defects, by the opposition

of organized labor, by threatening rivals in its chosen field, the Linotype, in common with all other great innovations, had its periods of stress and strife. But eventually, because it was logically adapted to the needs of the newspaper, it won out; and within an incredibly short space of time placed almost every newspaper in the United States under the necessity of paying it tribute.

From the dream of a maker of clocks almost in a night this enterprise had sprung into a huge monopoly, operating in one of the nation's most important paths of activity.

But at this point, out of the very fullness of its success, arose its danger. So rapidly had the Linotype filled the huge demand which was found to be awaiting it in newspaper offices that the confines of its natural field soon were seen to be approaching; and those in charge of its destiny realized that unless it could be forced into new channels of trade the demand for it in large numbers shortly would cease. This compelled a sudden about-face, and, calling it a book-and-job machine, it was presented to printers of books, of catalogs, and of miscellaneous things, as being adapted to the nice requirements of their work. But to justify such a statement was a difficult matter.

During the years that the developers of the Linotype were fitting it to the rough-handed requirements of the news printer, another man, Lanston, was at work. For him the problems to be solved were not the coarser ones of the news office, but the finer, the more delicately intricate ones of the book-and-job office. How best could be bring to bear mechanism which should be accurate enough to reproduce the type of the high-class foundry, and flexible enough to cover the range of everything, from a solid, cleanly set page of individual type to a complex statistical table?

So, side by side in point of time, worked Mergenthaler and Lanston; the first aiming at the nearby and more easily to be attained mark of setting a newspaper; the latter at the more difficult one of setting everything that could be put into type.

How Mergenthaler succeeded and occupied his field is a bit of the history of the past decade; but the success of Lanston in his Monotype is so recent, and so happily does it satisfy the urgent requirements of the day, that the performances of his remarkable machine must be considered a current topic, and treated as such; as also must the phase of its progress which is marked by the warfare that has been waged against it by the Linotype interests.

When, three years ago, as a commercial machine, the Monotype was first presented to the trade, it was promptly met by the Mergenthaler Company and singled out as a dangerous competitor. For, it was seen, this new machine had expressly been built to supply the wants of the general printer, while the Linotype—in itself but a converted newspaper machine—could neither lend itself freely to the prevailing practices of general printers, nor flexibly or profitably to many varieties of their work. This fact, and the other, that the Mergenthaler Company, largely having outgrown its original field, had come to depend for its business upon the general printer, lent a desperate nature to the defense which it was compelled to make; and seemingly required of it that all means be resorted to which would tend to defeat or delay the introduction of the versatile and therefore dangerous Monotype.

The campaign of bitter invective and misrepresentation upon the part of the Mergenthaler Company which ensued is a matter of too wide knowledge to require more than a passing reference; and it should not be mentioned here but for the need of a background upon which to set off the last, the supreme, the most desperate, effort of the Mergenthaler Company to break the hold which the Monotype has obtained upon the printing trade, and to retake for itself sufficient ground to enable it to continue to claim for its machine a place in the general commercial printery.

With merely a glance at the progress of the universal adoption of the Monotype during these three years past, in which, almost as a body, and despite the most determined opposition, the more progressive commercial printers have taken up gladly and accepted the machine, we pass to the decisive test of the old by the new which the Mergenthaler Company so desperately sought to avoid—the competitive trial of the two machines under the rigid auspices of the Government.

During the winter of 1903-1904 the Public Printer took under consideration the installation of typesetting machinery. A committee appointed by him, having made an investigation of the commercial uses of the Linotype and the Monotype machines, recommended that both be installed—an outcome for which the Monotype Company had persistently struggled, but which had as fiercely been resisted by the makers of the Linotype.

As a result, forty-six Linotypes and twenty-eight Monotypes were ordered by the Government, and the scene of the battles of the old against the new machine was transferred from the field at large to the floors of the Government's printing establishment.

Here, now, were lined up the machines of both competitors in the place where, all knew, their decisive ratings would be determined by actual day-in-and-day-out performance. By their respective records for quality, quantity, economy, and dependability of operation, impartially kept under exacting conditions, were they to be judged.

As to the outcome of this period of trial, which extended over many months, the official statement of the Public Printer, as made to the Linotype Company on June 21, is:

"There have been, since the early days of autumn last year, forty-six (46) Mergenthaler Linotype and twenty-eight (28) Lanston Monotype machines in continuous use in this office. A record of the output of both classes of machines has been carefully kept, and that record shows the superiority in quality, quantity and economy of the Lanston Monotype over the Mergenthaler Linotype machines. Accordingly, a contract was executed, on the 19th instant, with the officers of the Lanston Monotype Company, for seventy-two (72) machines. The testimony upon which this contract was based, furnished as it was by daily observation by practical employees in this office, was of more value than any which could have been furnished from outside sources."

It now becomes apparent why the Mergenthaler Company shunned the test for which the Monotype had been waiting; and why by every means in its power, political and other, it had sought to shut out of the Government office, where all records were public, the one machine it had reason to fear.

Stung by the comparative showings of the two machines, which it had not been able to prevent, and by the resulting contract; and filled, apparently, with the hope that through its political connections, and by reason of its standing in the financial world, in the eleventh hour it would still be enabled to strike from its young competitor the award of superiority which had been fairly earned, the Mergenthaler Company took to the President of the United States heated charges against the transaction in general and the Monotype machine in particular, and asked of him that the contract summarily be revoked.

To this the President responded by ordering a reconsideration of the whole matter; and a Committee already in existence for purposes of departmental investigation was charged with the work. Before it appeared representatives of both companies and, generally, the staff of the Public Printing Office.

After three weeks of labor, during which daily sessions were held and minute consideration was given to all factors which had entered into the tests of the two machines, a report of the findings of the Committee was presented to the President, and upon its receipt Mr. Roosevelt promptly sanctioned the act of the Public Printer, and ordered the contract to stand.

In view of the definite position of superiority in which this decision has now placed the Monotype machine, little more need be said by us in its behalf; and we close with the observation of this simple truth: The Linotype succeeded in its particular field because the slug was adapted to newspaper work; and so, by the same token, does the Monotype succeed in its especial province because the principle of the employment of individual type is the only one logically adapted to the requirements of the general printing office.

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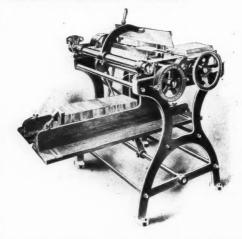
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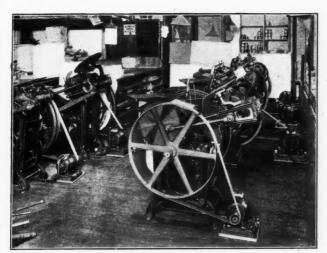


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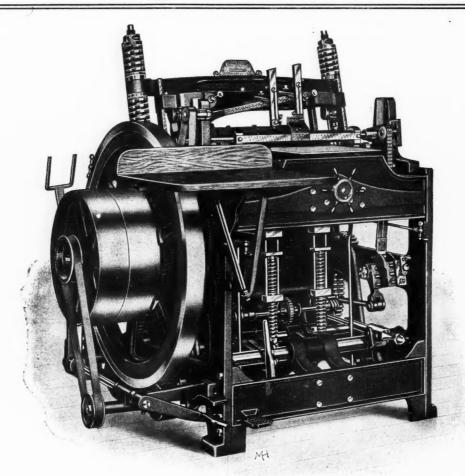
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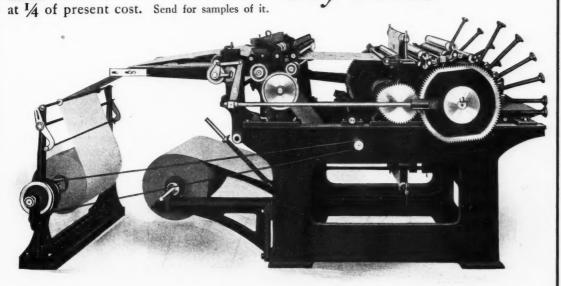
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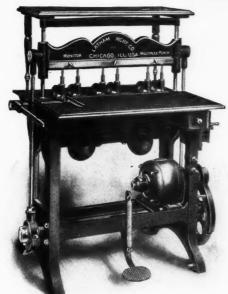


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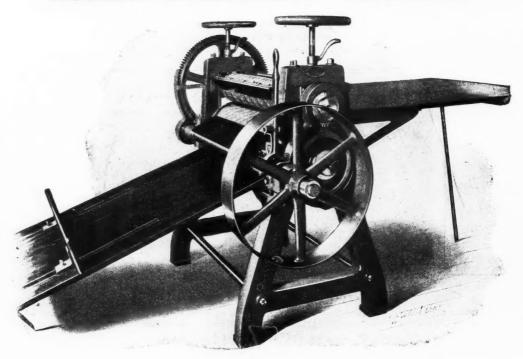
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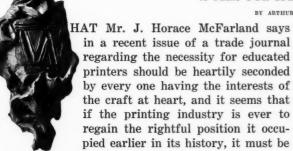
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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OCTOBER, 1905.

A PLEA FOR SPECIAL EDUCATION.

BY ARTHUR K. TAYLOR.



the result of action along the lines suggested.

The printing business has within it elements that are well worth the best efforts that can be brought to bear. Both on its technical and commercial sides it presents a field calling for mental qualifications of the highest order, and it is not beyond reason to hope that when its affairs are given the painstaking research and intelligently directed effort the industry deserves, its financial returns will warrant the character of preparation accorded it.

A great number of the men who are conducting printing plants to-day can be divided into two classes; one class embracing good workmen who are poor business men and the other class consisting of men of some business qualifications, but who know next to nothing of the technical side of the business. Considering the large proportion that these two classes bear to the entire number in the business, it is surely not remarkable that the printing industry on one hand falls so far short of being recognized as an art, and on the other hand stands so low in the scale of profitable investments.

While it is probably true that more attention is being given now than ever before to an endeavor to arrive at the cost of producing printing, the number making a study of this subject represents a discouragingly small proportion of those engaged in the total production, and the results of their investigations, being by no means uniform as to conclusions, are very prone to be scoffed at by the majority of employing printers, who, it would seem, prefer to stumble along in blissful ignorance rather than risk the learning of unpleasant truths.

On the financial side of the business, the Franklin Clubs and Boards of Trade are doing good work, but nevertheless they are giving treatment for the symptoms rather than aiming at the root of the disease.

The restricted and imperfect modern apprentice system — if it may even be called a system — makes no adequate provision for teaching the technical side of the business, and it has to be an exceptional youth to finish his term with a thorough grounding in the principles of the craft. Those who come out even as fair workmen do so rather in spite of the method of their supposed training than because of it.

As far as any specific instruction is concerned, the present-day printer's equipment rises little higher than a four years' apprenticeship on one hand and a commercial college course on the other. The woful inadequacy of this is painfully apparent when we consider the magnitude of the printing industry where, in the manufacture of paper and inks it calls for a knowledge of chemistry, in the casting of type and making of electrotypes it requires a knowledge of metals and electricity, in the construction of presses and special machinery it necessitates a training in mechanics and engineering, while on its commercial side it presents problems in factory economics and accounting that in their difficulty and importance are precisely on the plane of those that in many other branches of trade of less magnitude are being

studied and solved by men specially equipped for their work by our best colleges and universities. So long as the printer is dependent on the papermaker, ink manufacturer, typefounder and electrotyper, just so long will he be at their mercy, provided his ignorance is of sufficient density to permit of his being taken advantage of. To a far greater extent is he at a disadvantage in the conduct of his immediate business of typesetting and presswork if he has such an indistinct idea of the cost of his product as to make it impossible for him to fairly price his work with the assurance that he is asking but a reasonable return for his labor and investment.

In view of the trend of modern industrial conditions, it is inconceivable that the establishment of courses for the thorough study of the history, theory, practice and economics of the art of printing and allied industries, either in connection with some of our institutions of learning or as independent institutions specially organized for such work, could be otherwise than of the greatest value to the craft and productive of results of infinitely more value to the calling than the same amount of effort and funds expended in any other manner could effect.

HIS DAY OFF.

He was the boss; was the first to come When the day began - and he made things hum. He would hustle 'round with impatient jerks And instil some life in the lazy clerks It was fine to hear how he'd scold and scoff At the thought that he ought to take a day off.

Why, he'd doubt the clock when it chimed at noon, And he'd swear that the hour had come too soon. Go out to eat? Waste that time at lunch? Not he! He would sit at his desk and munch And sputter the crumbs when he took a bite And told the stenographer what to write.

Year in, year out, he was on the go. He said: "Too busy to rest, you know." And the dollars grew to a wondrous pile, But still he would wear that sarcastic smile When some one suggested a time for play, Or told of the need of a holiday.

It was yesterday that we met him last -We were on the street, he was riding past, And we stopped and looked as we turned to go, For the wonder was that his pace was slow But the rig was new and the horses trim -It was his day off, for they buried him.

-W. D. Nesbit, in the Chicago Tribune.

THE OPINION OF A CRITIC.

I am properly proud of the booklet of "Menus and Programs," a collection of rare typographical designs just published by The Inland Printer. It is a treasurable showing of modern type-art, printed in colors on deckleedge and fabric-finished papers. Most of the designs are of a practical nature and could be reproduced in any printing-office without a great deal of effort. It contains a few clever departures, but these are not bizarre nor rococo. - John Clayton, Chicago.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXIV .- THE SYNTAX OF VERBS.



NE of the most unsettled questions about verbs is that of the subjunctive mood. At no period in the history of the language has that question found a truly satisfactory

answer in a uniform usage; but usage is now probably more unsettled than ever before. Very good reason for lack of universal agreement may be found in the fact that in many cases either the indicative or the subjunctive mood may be used without real ambiguity or any sort of damage to the expression. Whatever may be the cause, it is a fact that the subjunctive mood is less used than it formerly was. But this fact has been often stated in terms so broad that another fact has not been sufficiently recognized. Some things can be correctly said only in the subjunctive, and in certain cases that mood will always be used by careful and accurate speakers.

One of the latest authoritative works on the English language is "Words and their Ways in English Speech," by James Bradstreet Greenough and George Lyman Kittredge, professors of Latin and English in Harvard University. There we "The subjunctive mood is rapidly find this: going out of use. In particular, it is no longer generally employed, as it formerly was, to express wishes. In a few phrases, however, which originally had a religious significance, the old construction survives. Thus we can say, 'God bless me!' 'Heaven help me!' 'The saints preserve us!' But we can hardly say, 'Fortune favor us!'

though we might venture it in poetry." An impression might easily be had from this

that at some time subjunctive expression will be entirely disused; but, whether such a time will ever come or not, it certainly has not come yet. "I wish I were going" is still better than "I wish I was going;" and many other wishes are better expressed in the subjunctive, and it seems that they always will be. Pretty nearly all that a conscientious proofreader can do is to let writers have their own way in all cases but very plain ones, although it is advisable for them, when not sure that a writer does not wish it done, to call attention to everything that does not seem right. It is hardly conceivable that a good writer should be offended by polite effort to help him better his work, even when he does not change it according to the suggestion.

Some writers have become convinced, for instance, that "had rather" is not right, and that it should be "would rather," and it is almost beyond hope that any such person may be per-

suaded to use the correct expression. But it is worth while to make the attempt to secure correctness whenever a writer is not known to be settled in this perversity. Greenough and Kittredge say about this: "A peculiar idiom with the preterite subjunctive 'had' survives in a few

rather' is due to analogy. Naturally 'I had,' we had,' etc., were contracted to 'I'd,' 'we'd,' etc., in these phrases (as elsewhere), and many persons suppose that 'I had' in the expressions just quoted is a mistaken expansion of 'I'd' (the contraction of 'I would'). Such a notion is not



TWIN FALLS, YOHO VALLEY, N. W. T. Photo by William Notman & Son, Montreal, Canada.

had better not do this,' 'We had rather ride than walk.' In this particular use 'had' is really the preterite subjunctive of 'have' in the sense of 'regard.' The meaning may be clearly seen in the first example. 'I had as lief' means literally 'I should regard it as as pleasant to go as to stay.' The extension of the same construction to 'had writers. In some cases the substitution of 'I

phrases. Thus, 'I had as lief go as stay,' 'You strange, since this use of 'had' is confined to so small a number of phrases. The result has been a determined attempt to stigmatize the idiom as an error, and to substitute 'I would rather,' 'I would better,' etc., for it. The idiom, however, is perfectly established, has been in use for centuries, and is habitually employed by the best would better go' is positively ungrammatical.

"In the case of idioms like 'I had better,' one frequently hears the objection that 'had' will not parse. As a matter of fact, it will parse, easily enough, if one knows how to parse it. But the objection would have no validity even if the phrases were grammatically inexplicable. grammarian has no business to object to an established idiom, for idioms are superior to paradigms and analytical diagrams. Grammar was made (pretty imperfectly) from language, not language from grammar."

The preceding quotation may seem rather long to a reader who supposes that the writer is trying to say new things, and some critics have assumed that the writer posed as doing so; but it is well to say one thing new to such persons, namely that the intention is simply to try to be helpful, whether that may best be done by original expression or quotation. The phrases under comment have suffered more than almost any others in the perversion noted, and it is worth while to make the effort toward restoration. Some people are so foolish as to express surprise that any one should continue to use the correct expressions "had better" and "had rather," when the fact is that "would better" and "would rather" are absolutely incorrect. These wrong notions seem to gain ground, for some inscrutable reason, much more quickly than the real facts do. For instance, since some pedantic logician, who did not stop to trace the true origin of the term, announced his opinion that "Welsh rabbit" is nonsensical, and must be a mistake for "Welsh rarebit," the real absurdity has been widely adopted. Some people now think "rarebit" is the name, and that "rabbit" is merely an ignorant or careless pronunciation, though the dish actually is a Welsh rabbit, not a rarebit.

Sherwin Cody says, in his book on "Grammar and Punctuation," that some writers even deny that the subjunctive mood exists at all in the English language. The present writer is sure that the subjunctive does exist and always will exist, though it is not as much used as it once was.

Probably one of the greatest difficulties in connection with this subject is lack of understanding of what the subjunctive mood is. It is just what Goold Brown calls it, "that form of the verb which represents the being, action, or passion as conditional, doubtful, and contingent." Brown says in his observations that "the subjunctive mood is so called because it is always subjoined to another verb. It usually denotes some doubtful contingency, or some supposition contrary to fact." After some citations, too long to quote here, he says of a long sentence given as "cor-

would' results in downright error. Thus, 'I rected" by Lord Kames: "Now, is this good English or not? One might cite about half of our grammarians in favor of this reading, and the other half against it; with Murray, the most noted of all, first on one side and then on the other."

> This article was begun with the intention of giving a number of examples of present use of the subjunctive mood, sufficient to show when it should be used and when it should not; but the space has been used without doing so, and it must be deferred. It is worth while for any one to study the subject, and it is hoped that this article may induce some readers to do so.

> > (To be continued.)

Written for THE INLAND PRINTER.

THE USE OF TINTS.

BY JOHN MILLS.

⊞ SSSS ⊞ T is surprising that more job compositors do not make use of the tint in their two and three color work. Viewed from the standpoint of effective display, the tint underneath a line

tends wonderfully to emphasize it, while from an artistic standpoint it lends a decided assistance to the general appearance of the page.

The use of the tint would also help to eliminate some of the blotches which we frequently see passing under the name of cover-designs - caused largely by working three or four colors of ink on a type arrangement which would look infinitely better in two colors and a tint.

For example: I received the other day the copy for a catalogue cover, 5 inches by 7 inches, to be printed in three colors of ink. It was for



a sleigh catalogue, and all the customer wished on the cover was a small cut of a sleigh with his surname and the name of the town where his offices and factory were located; as for instance, "McPherson, Trenton." And yet he wished three colors of ink used. The job was treated thus: A double-rule border around the outside was printed in red, the sleigh cut, the lines, "McPherson" and "Trenton" underneath in bronze-blue, both lines inside a two-point rule in red, while inside the two panels thus formed and underneath the wording was a tint in white. The job was printed on an olive-green stock, and the combination was, to my mind, a most effective one. Had a three-color scheme been used without a tint the result would, I think, have been a loss of beauty in a confusion of colors.

Possibly one reason for the limited use of tints is the idea that it is necessary to go to the expense and delay of getting the tint plate to make a tint each time you need one. Such is by no means the case. No more effective tint can be made than by the use of ordinary one and two point rule set solid — the thickness and face of the rule depending on the nature of the job, and whether for inside or cover use. As every print-shop has a supply of the various kinds of rule, tints of every size and description can readily be made by the ingenious compositor with little delay or expense.

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. II .- PRINTING ON WOOD.



IKE many other branches of the printing business which are now devoted to some one great specialty, the woodprinting industry had its beginning in the ordinary letterpress shop. A

continual demand for greater production gave rise to the need of improved machinery and advanced methods, that large orders might be filled adequately and with facility.

Brass and rubber types, steel plates and multicolor wood-printing presses, entirely automatic, soon began to take the place of the metal type of the composing-room and the improvised methods of the pressroom.

These improved machines, materials and methods gave birth to a great new industry - wood printing. This specialty has become widely separated from its parent industry, commercial printing, during the past decade, and to-day there are but few printers who have any conception of the present methods employed in wood printing or of the magnitude of the business.

The subject of brass type, its manufacture and its use in the printing of wooden boxes and other hard materials, and a brief description of machines and methods employed by the specialist are interesting within themselves. To learn how to accomplish satisfactory results in occasional jobs of this kind with the



Fig. 1.

materials available in the commercial printingoffice will be of profit also.

The printing of large orders of wooden boxes by the letterpress process, without electrotypes or brass plates, was made possible through the introduction of brass type. For this reason a brief introductory, descriptive of brass type and its manufacture, will be of interest in connection with the subject of wood printing.

The first brass typefoundry was started in London, England, and the Missouri Brass Type Foundry, St. Louis, was the first foundry to make brass type in America. Its product was put on the market in the latter eighties.

The original purpose was to make a type that would stand the heat and pressure required in gold-leaf work, and no effort was made to introduce it into other lines. The range of sizes and the number of faces available were limited to the requirements of the period. But brass type was soon demanded by the wooden-box printer, the badgemaker, bag and fabric makers, tip printers, and for many other purposes where ordinary metal type is not durable enough. The founder was quick to meet the demand, and in a brasstype catalogue of to-day you will find such faces

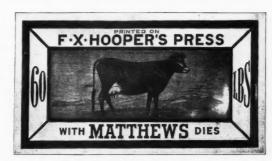


Fig. 2.

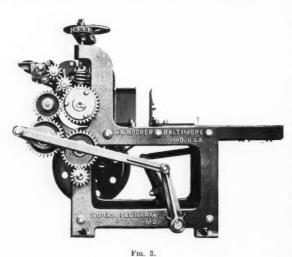
as Woodward, De Vinne, Gothic, Latin Antique, Caslon Old Style, Caslon Text, black-letter and scripts; from six-point to eighty-four-point. All borders and bands made by metal typefounders are made in brass also.

The process of manufacture is very slow, compared with the methods used in a metal typefoundry, where type is produced by automatic casting machinery. It requires from 550° to 575° of heat to put type metal in proper condition for automatic casting. This temperature can be produced with a gas flame. The metal used in making brass type is almost equal to annealed steel in hardness and it requires a temperature of about 2,500° to bring it to the casting point. This intense heat is generated in a coke furnace and the casting must necessarily be done by hand.

The matrices are the same as those used by metal typefounders and the molds are made of steel. The mold is taken in the left hand and the metal is poured into it and on the matrix from a ladle with the right hand. The matrix is held secure in the mold by a spring, matrix facing upward.

The type comes from the mold, shaped as shown in Fig. 1. The jet must be sawed off and, owing to its irregular shape, each letter must be handled separately, a necessarily slow process. The burr or roughness on the body is filed off and the finishing is done by hand. Every letter must be of correct width in body and set. Each letter is burnished on a soft stone, which reveals any imperfection in the face. They are now made type-high and nicked. All modern brass type is made on the point and lining systems. This tedious process of manufacture is the only thing that prohibits the use of brass type in commercial printing, even though it possesses great durability, a desirable feature in type for any purpose.

Between paper printing and wood printing there is a wide difference. In wood printing, the variations of stock must be taken into consideration, as it is almost impossible, in fact, we might say with truth entirely impossible, to get wood of such a uniform thickness that there will be no variation. Machines to do wood printing must be constructed to take care of a certain amount of the variation in the stock, as this is certain to



occur. Three-color process printing requires a certain time to allow each color to dry before the next color is printed. Then, too, in printing on wood, a certain amount of dust will cling to the plates, notwithstanding the fact that there is a device on the machine to clean the stock. This fills in plates which are of an extremely fine mesh and necessitates frequent washing up. All these drawbacks make process printing on wood a difficult and expensive piece of work.

By the use of the special presses built for this work, on which brass dies are used, any design can be reproduced, if cut in relief with well-defined lines. This class of printing has replaced, to a certain extent, the use of the paper label on boxes, and insures a much more lasting advertisement with an equally pleasing appearance.

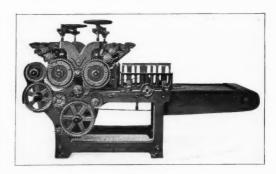


FIG. 4.

Fig. 2 is a reproduction of a wooden box printed with a three-color illustration, and the work is equal to the best now being done on paper. In the last ten years this class of printing has been adopted by many of the leading packers throughout this country, as they find printing directly on the wood a much more lasting and equally attractive method of advertising. When F. X. Hooper, of Glenarm, Maryland, originally invented the multicolor wood-printing press, some eighteen years ago, he did not foresee such development in this branch as has occurred in the past ten years.

All multicolor wood-printing machines are rotary, and have automatic feed; their speed is therefore unlimited, as the press will turn out the work as fast as an operator can pile the boards on the bed of the machine. The bottom board of the pile is fed to the machine by the feed mechanism, and delivered from the machine printed in two or three colors, as the case may be. The next board of the pile drops into position and is likewise carried into the machine and printed. A speed anywhere from twenty-five hundred to five thousand or more per hour can be maintained, according to the activity of the operator of the press.

Plates for this work are made of brass, curved to fit the cylinders of the machine.

When brass type is used, the lines are set and justified in a stick in the usual way. The letters are then aligned in curved grooves, both being curved to the cylinder.

The fountain and roller motions of these machines are very simple and they are susceptible of the finest adjustment. The fountains are undercut and are the same as those used in the most approved letterpress machines. They can

be regulated to any desired flow of ink. The composition rollers are not driven by gearing, but by the contact of the distributors, the surface of which always runs the same speed as the form. There is a self-adjusting stop gate in front of the cylinders that prevents the feeding of more than one board at the same time; to the back of this gate a brush is attached to clean the stock before it receives the impression. The impression on these machines is given directly over the center of the journals of the cylinders. The impression screws are supplied with steel compression springs that compress only in case of unevenness of material.

Fig. 3 is a press designed especially for cigarbox printing. With a single plate, four thousand impressions per hour can be printed with ease, and by using two plates on the cylinder at the same time, the capacity of the press may be doubled. It will print materials ranging from one-sixteenth to one inch in thickness and will take any board up to 12 by 24 inches in size.

Fig. 4 is a machine intended for printing on wood in two colors at one impression. A special machine for three-color work is shown in Fig. 5. This press produces absolutely accurate register of colors and the perfect adjustment of the impression attained in this machine makes it possible to produce directly on wood many label designs heretofore exclusively printed on paper.

Printing on wood is frequently done on platen presses. The platen on the Colt's Armory type of press is thrown back with the device located back of the throw-off. On Gordon presses the throw-off is tied back.

The manufacturers of the Colt's Armory have provided special gauges for book-cover or wood printing. Very rapid running is out of the question on account of the difficulties encountered in feeding and taking off the boards.

Charles M. Saxon, a Chicago pressman, has devised the following simple and efficient method for printing boards and heavy materials on platen presses: A metal plate one-half inch in thickness is fastened to the platen with four screws. This plate is of the same dimensions as the platen, and the screws and holes are placed in the four corners, just off the impression. The impression is readjusted so that the surface of the half-inch plate presents the same height from bed to paper as before plate was attached. The press is now immediately available for commercial printing. In printing wood or other heavy materials this plate is removed. Thus, one-half inch is deducted from the impression at a moment's notice, without readjusting the press.

Rubber-type manufacturers have done much to facilitate printing on heavy materials. Of late

years the printer is confronted with many difficult problems in printing. One of these is printing on irregular surfaces, such as ribbed palm-leaf fans, rough and "humpy" materials, and to these rubber type is peculiarly adapted. Heretofore, in printing fans, it was necessary to make the impression from foundry type on a label which was glued on afterward. The advantage of rubber type for this work lies in the fact that the face of the letter adapts itself readily to any irregularities of the printing surface.

A word, in closing, concerning the magnitude of the wood-printing industry. One large Chicago house employs several hundred men in its boxmaking department and planing mill alone, and it requires twenty men to operate its wood-

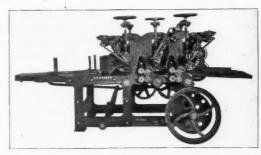


Fig. 5.

printing machinery during the busy season. A single order for one of the large packing-houses often calls for a half million boxes, printed on five sides, and several million feet of lumber are required to fill such an order.

(To be continued.)

LET IT GO AT THAT.

The heavy villain of the barn-storming aggregation stalked into the workshop of the village editor.

"What did you mean by referring to me as a 'misfit' in your write-up of the performance last night?" he roared.

"I meant," answered the local molder of opinion, "that you were entirely too great for the company you were with."

And the heavy villain, being a stranger to the ways of village editors, believed him.— Chicago News.

"EXCELSIOR" is evidently the motto of the publishers of THE INLAND PRINTER, for each successive volume shows an improvement upon its predecessor. Scarcely a number is issued but what either an employer or employee can gather points of interest from its pages, the former in learning new business methods, the latter obtaining new ideas connected with the printer's art. A year's subscription is not money wasted by any means. Address the publishers at Chicago, or let your newsman supply you with it.— The Union Leaflet, Philadelphia, Pennsylvania.

THE prices of printed products continue to go down in Germany.

THE INFLUENCE OF BRADLEYISM.

BY R. C. MALLETTE.



ITH the possible exception of a statement, or maybe an occasional letterhead, scarcely anything comes into the office of the small shop doing a general line of printing that is so

difficult of proper display as a business card. And there is scarcely anything of equal value in dollars and cents which will give the printer and his customer so great a degree of satisfaction if properly done, or cause so large proportion of dissatisfaction if improperly done, or done not in accordance with wishes of those buying or supervising the product.

In the April number of the American Chap-Book, Will Bradley writes entertainingly of the business card and supplements it by his usual pages of examples. It were doubtless presumptuous in me to say aught that would seem to take issue with the preaching and the practice of Mr. Bradley, hence the hesitancy with which I

approach the subject.

Mr. Bradley says: "In the handling of type, as in any other line of work, the effort in order to win success must be backed by a definite and clearly defined purpose. To proceed haphazard and trust entirely to luck usually means absolute failure. A type should never be taken from a case and put into the stick without a positive idea as to the exact result desired and to be acquired, for experiment is not the purpose of business. . . . If the personal tastes, sympathy and training of the proprietor of a printing business are most in accord with routine work; if such a man is in the habit of figuring all work on a time basis, with no perception of the value of the thought or idea which sometimes removes a piece of type arrangement from the commonplace and makes it distinctive, then it is obvious that in such an office the work so removed must be unprofitable. On the other side, the man who is accustomed to putting thought into his work, with the feeling that the work is merely a vehicle for carrying the thought, and that the thought is what he sells, would get sadly mixed in estimating on the routine.

"The average printing business and practically every small office is compelled to handle a variety of work and finds it hard to specialize. In such offices, wherever possible, the work should be divided and put into the hands of individual workmen whose sympathy and personal tastes equip them to handle it successfully, thus largely eliminating the element of guesswork. Above all, the proprietor should bring himself to realize that ideas are valuable, and that, the market never lacking a demand, these ideas should be sold at a

figure far exceeding that of the routine and conventional. In other words, just the moment a merchant demands a type arrangement containing an element of newness, just that moment he should be demanded to pay the additional figure that such an arrangement is worth; this, with equal truth, whether the newness be the result of uncommon arrangement or of the use of uncommon type. A piece of furniture, suit of clothes, or any article of merchandise made in duplicate, and sold from stock, brings a fixed price. The moment one demands something special the price is increased in accordance. This line should just as clearly be drawn in printing, and can be so drawn inasmuch as the demand for something special and distinctive far exceeds the supply.

"Before the value of advertising and its importance in business building was so widely recognized, the shaping of style in printing and its general trend lay almost entirely in the hands of the printer. To-day his voice is scarcely heard above a whisper; the business to be served both dictates and points the way. Many business houses have installed private plants; many purchase special type to be used by the printer solely on their own work; others designate the type and control the arrangement. Under this condition the printer may either remain passive, and go but as goes the current, or he may become active and, while still following the natural flow of the stream, yet possess force enough to stand at the helm and shape his own course in that stream."

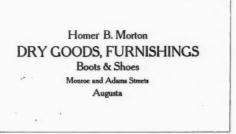
And then turning from abstract to concrete, Mr. Bradley presents page after page of business cards, ranging from the conventional long-lineshort-line to the color effect and striking display so characteristic of his work. Of these he says:

"Examples on the following pages show a variety in type arrangement for such business cards in the smaller town where all business men are known and where business is keenly competitive. The demand made upon a printer in such a town would ordinarily be shown in the examples designated A. If, however, the customer demands something different or the printer wishes to do something different, this may be obtained either by the substitution of a different type-face from that commonly used, or used by a competitor, or by a varied type arrangement."

Then follow the examples which Mr. Bradley marks A, a dozen cards in which the same matter is set forth on cards of the same size, and, as for instance in regard to type-face, arranged in practically the same form. The criticism I would make applies to all these, but would not of course apply to the others which bear more closely the impress of Mr. Bradley's personality. That criti-

cism is this: Without exception, prominence has been given a line setting forth the occupation of the man whose card is shown, or the line of goods he carries. I think that this is a faulty conception of the true proportion and the true value of the parts of such a card. Mr. Bradley says that these cards are such as might be required in an average small or comparatively small town, where all merchants are known and where business is keenly competitive. Now, for that very reason, it does not so much matter whether John Smith carries boots and shoes, or whether John Smith carries groceries and meats, or whether John Smith hides himself behind that obvious and allembracing term "general merchandise." important, and hence most deserving of typic prominence, is the fact that John Smith is doing business. To the average suburbanite or ruralist the individuality of the man of whom he buys appeals strongly. Hence on a card of this description, I think that chief prominence should be given John Smith. That should be the main line, the one which first catches the eye and makes deepest impression on the mind. Then should follow what Ed S. Ralph, of Springfield, used to call comprehensively a line secondarily prominent yet properly subordinated, descriptive of the goods handled by John Smith. These two, with the addition of the name of the town and perhaps the street address, form all that is necessary for the average business card. And speaking generally, I think that the name of John Smith should be set in, say, twelve-point, with the name of his goods in ten-point and the rest of the matter in six or eight point. Simply by way of illustration, I have taken Mr. Bradley's examples and have reset them in accordance with the principles outlined above, showing them in contrast with Mr. Bradley's card in the Chap-Book.

Here are two cards setting forth the fact that Frank Burbank, of Gorham, New Hampshire, is a dealer in hardware, builders' supplies, etc. Each of these cards is more harmonious and presents a more pleasing outline than the majority of cards produced in the average small printingoffice. But in the light of Mr. Bradley's remarks, it does not seem to me that either does full justice to the merits of the occasion. Gorham is a town of a few thousand inhabitants, nestling at the foot of Mount Washington, and known as "The Gateway to the White Mountains." There are few stores in the place, and Burbank is known personally to almost every one of the inhabitants of the village and town and to a great majority of those who come in from the surrounding hamlets. In their minds Burbank's name is intimately associated with the hardware business, but yet is not in the sequence of hardware - Burbank; rather, Burbank—hardware. Burbank, therefore, should be accorded place of honor and the display should be so planned as to make that the principal line. Again, almost every one likely to receive cards of this description will know that Burbank not only handles hardware, but that his store is in Gorham; hence, the name of the town should be very much smaller than either the name of the



FROM THE APRIL CHAP-BOOK.

man or the name of his goods. The second sample seems to me to give better relative proportion of this fact, although I think the word hardware is accorded quite too much prominence.

And I think the same statement will hold good in cases where the card is to be used as an introduction or reminder. When Mr. Burbank travels down to Boston to buy his goods, the thing that will be of most importance to the wholesaler is, first, the identity of the man presenting the card; second, the line of goods he is likely to buy; and, third, the place whence he comes. All of these questions may be answered more easily by display such as I have indicated than by Mr. Bradley's examples. And thus it seems to me that the reset card is, as compared with the original, of equally good typographic display, more reasonable, and more logical, and that it sets forth more clearly the real matter at issue.

Yet, of course, this is but my own opinion. And I agree most heartily with Mr. Bradley when he says: "There has been no one way set aside to do everything. No one printer can please all customers. While one man may have but one idea, many men may have many ideas. This is equally true both of the printers and their customers, but with this distinction in the matter of effect: the customer being the buyer is in position to dictate. It is therefore incumbent upon the printer to weigh his ideas carefully and find in just what proportion they are matter merely of personal opinion or possessed of marked value. In other words, there is little profit to come save through progress, and it is not what one did yesterday or is going to do to-morrow that counts, it is what one is doing to-day - which to be of real worth must profit by the lessons of all the yesterdays crystallized by a thought of the possibilities and demands of the to-morrows.

In Mr. Bradley's own best work, the work that has given him a distinctive niche in the Temple of Fame, there are but few instances in which there is found subordination of individual or firm names to the line descriptive of the business engaged in. And if this is so, there is equal reason for holding that the principles which guide in the one should guide in the other.

And the criticism I have expressed in nowise applies to the examples in the "Golden Book of

should not be at all prominent, not so prominent as on many of these cards of Mr. Bradley's.

It has been said of these samples of modernity in typographic arrangement for which Mr. Bradley stands proud sponsor, that they were not feasible and were not profitable. I think not so; they are entirely feasible, and within the past few months Mr. Bradley has shown in numberless ways how rarely beautiful results can be obtained with small expenditure of time and material

FRANK BURBANK HARDWARE

Builders Supplies, Stoves, Etc. Gorham, N. H.

FROM THE APRIL CHAP-BOOK

Business" and the "Green Book of Spring," issued by the American Type Founders Company, and bearing on every leaf the hall-marks of Mr. Bradley's creative genius.

There is a tendency on the part of many compositors to make too prominent the name of the town as appended to the business card or an advertisement in a magazine of a purely local circulation or an advertising program. In the latter instance it frequently happens that the

HARDWARE

BUILDERS SUPPLIES STOVES FARM AND GARDEN IMPLEMENTS COOKING UTENSILS GORHAM, N. H.

FROM THE APRIL CHAP-BOOK.

through the use of skill and originality in combining stock borders and rules and ornaments. It is acknowledged that the merit of these is in the ability so to combine these stock borders and rules and ornaments as to produce results that shall be striking and beautiful and true, and artistic in design and coloring, and also shall do no violence to ideas of those whose voice and influence is for conservatism over against radicalism.

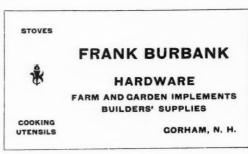
HOMER B. MORTON

DRY GOODS Furnishings, Boots and Shoes

MONROE AND ADAMS STREETS
AUGUSTA

RESET SPECIMEN.

name of the town as appearing in the first proof is second in size only to the name of the firm or description of the business. Such display is not in good taste under any circumstances. It is especially $outr\acute{e}$ when used on printed matter whose distribution is likely to be bounded by the territorial limits of the town in which this business enterprise is located. In such cases it is unnecessary to add the State. It is necessary only to indicate the town or city in small type; and in cases of large or well-known firms, it is even better to omit this. On a business card, of course, city and State should appear, but they



RESET SPECIMEN.

And, as quoted above, Mr. Bradley holds firmly to the belief, which indeed can not be too strongly set forth, that there should always be a reasonable charge for the skill and the knowledge and the acumen necessary to so combine the materials of the print-shop as to produce uncommon and yet desirable effects. He says: "In other words, just the moment a merchant demands type arrangement containing an element of uncommonness, just that moment the printer should demand pay for it." I doubt not that every employer or printer will heartily agree with me in this. And I doubt not that many will immediately add:

"But you can't do it; everybody is looking for something cheap these days."

Not so. It is mere cheapness in dollars and cents that is sought by so many of the men in trade and profession, because of the fact that so much of the work of various print-shops at varying prices is practically on the same level of mediocrity. This being so, the purchaser feels that if he can save a percentage of the cost of printing, which seems to him about the same thing whether produced by one or another of a given half-dozen shops, he is so much to the good. But when he is shown that by paying a little more money he can acquire something distinctive, pleasing, striking, he will be in most cases willing to pay this slight addition. It is this slight addition for which Mr. Bradley pleads and to which every printer is entitled who is capable of putting forth work that merits it.

In his writings and examples in the Chap-Book series Mr. Bradley has done a deal of good. His teachings are both theoretical and practical, and have in addition the positive merit of suggestiveness. And the man who will most freely and fully profit by them is he who will assimilate the principles upon which the Bradley style is founded, and without servilely following will make use of them in his own work to the betterment of the average product of his shop and the increasing satisfaction of his customers and the steady uplift of his bank balance.

IMAGINARY SECRETS.

It is wonderful to what lengths in the way of fiction the imagination of foreign editors about things in the United States sometimes go, of which the following amazing information relative to the way American paper money is made, recently published in the Neue Tagblatt. of Stuttgart, is a fair sample. According to this authority, the ink with which our money is printed is the secret of one man, who received it from his father on his deathbed on condition that he shall not communicate this secret process to any one except his offspring or next of kin. The United States Government is absolutely dependent on this ink in the making of its money, because it is the principal safeguard against counterfeiting, and pays the possessor of this secret \$50,000 annually for the fourteen days' work which it takes him to prepare the mixture, the materials and labor being furnished by the Government. Only this much is known about the composition of this indispensable ink, that charcoal and Rhine wine are two of the substances used. The paper used for the Bank of England notes is another wonderful secret, manufactured by a papermaker of Laverstoke, who draws a fabulous sum annually from the English Government.

THE international exhibition of the graphic arts at Mailand, Italy, next year will be divided into two sections. The one will contain the usual articles exhibited, such as machinery, furniture and tools. The second will be a complete work-shop of the printing industry, where visitors can see the work performed by skilled operatives upon all the different machines and by all the different methods.

Written for THE INLAND PRINTER.

CARING FOR ELECTROS AND ENGRAVINGS.



F all problems that confront the medium-sized printing-office there is probably none that is more important than caring for electros and engravings, yet a large number of printers

neglect to provide a suitable receptacle for them. Hence the oft-repeated complaints of customers that plates are lost or damaged. The only reason, aside from carelessness, that can be assigned for this state of affairs is that it costs money to provide proper care for cuts and there is no way of getting money in return - it is like paying for a dead horse. Yet you seldom hear of a printer who makes a practice of returning plates to their owners. If they are required to do so, it is sometimes done with bad grace. The printer reckons that the next job will go to the fellow that has the plates. While he dislikes to be bothered with the



PRINTERS' CUT CABINET.

care of the plates, he also dislikes to give them up, unless, like some wise persons of whom we know, he has provided a convenient and inexpensive method for keeping them in good order.

The accompanying illustration shows a filing contrivance for this purpose that was devised by Mr. A. B. Coombs. I must say of Mr. Coombs that he has one of the neatest of small shops to

be found anywhere, and it was his purpose to have things neat as well as convenient that caused him to adopt this system. When I first saw it I thought it was the best to be had at any price; I have not changed my mind about it, but when speaking of it to Mr. Flinn, of THE INLAND PRINTER, he showed me the system used in that office. I then learned that the system used in that office was one to be proud of and that the method of indexing was superior to the Coombs method. I will tell of both indexing schemes, but will say nothing further of THE INLAND PRINTER system except that it is made up of sectional units, constructed of polished oak, substantially made and capable of expansion, and of course is in keeping with the other fine furnishings to be found in that establishment.

The Coombs device is made of plain shelving nicely painted and filled with small cabinets. These are made by a paper-box manufacturer, of heavy strawboard (No. 30) and covered with black cambric; they have a hinge joint at the back to prevent them from gaping open when placed on the shelf, and are numbered with small gummed labels such as may be found in any stationery store. These cabinets cost about 5 cents each, and when completed and placed on the shelves give the appearance of a library filled with books. They are made in two sizes, 6 by 9 and 9 by 12, one inch deep. Any other size could be used if desirable.

When cuts are received they are numbered with steel stencils, the number corresponding with the cabinet in which they are to be placed. The cabinet is then placed on the shelf with the number inverted, and is left so until it is filled. The cuts are then taken out and proved up on a sheet of paper punched to fit a binder and paged to correspond with the cabinet number. A duplicate is made and placed inside the cabinet, which will show what cuts belong there in case any are missing. On the file sheet, across the face of the cut or under it, is written the name of the owner and date received; also whether it is an original half-tone, zinc or woodcut, or an electrotype.

When cuts are received from firms who are likely to have a great many, it is advisable to leave several cabinets empty for future use, so that all of them can be kept together. In case of transient trade, it is well to use the cabinets near the end, so that changes will not cause much inconvenience or will not disarrange the system.

At the front of the binder there is placed an index ruled and tabbed alphabetically, showing the name and address of the customer, with several blank squares in which the number of the cabinets containing the cuts may be written and corresponding with the number of the proofsheet in the binder.

If you desire to locate a cut belonging to a customer you can readily find the name in the index. The numbers following give page number of proofs, which can be turned to. When the desired cut is located, it may be found in the cabinet of the same number. If the cut has been taken from the shop, the record is made on the proof and will be found easily. When a cut is taken from a cabinet the number is inverted, showing that it is not full or that it needs attention. When the cut is replaced it is turned right side up.

It will readily be seen that this system of keeping cuts is very compact, making it desirable for city offices where space means money. A few years ago the writer was familiar with the system used by a large Eastern concern, which required all of one man's time to look after it. It was very complete; most of the plates were stock illustrations. There was a stand built to hold several large scrap-books, each of which was used for cuts of a particular class. The index in the front gave a general list of the contents, with page numbers showing where illustrations on certain subjects could be found. Turning to the page, the picture with full description was disclosed; also a number that told where the cut had been deposited. A small blank form was filled out, giving the cut number, for what use it was wanted, and the signature of the person taking it. This slip was placed in the drawer in place of the cut and remained there until it was returned, the person taking it being responsible in the meantime. This system was a good one, but like others used in large shops could not well be adapted to a small The simplicity of the Coombs method, together with its small cost, makes it desirable for the small shop and is yet suited for the larger ones, if the small tracer form before described is used in connection with it, so that cuts can not be mislaid or lost without anything to show who is responsible.

THE INLAND PRINTER method of indexing can also be readily adapted and will simplify that part of the system considerably. An ordinary set of correspondence files is used. When a cut is received a proof is taken on a sheet of paper. The cut is numbered to show where it is to be kept; the number is marked on the proof to correspond. Other matter, such as when received, number of duplicates and final disposal, is entered up on a little blank form that is stamped on the proof sheet. The proof is filed under the proper letter in the files already mentioned and can easily be located at any time if the owner's name is known.

Your journal is all right. I don't see how any one could be a good printer without it .- B. Ray Franklin, Fulton, Missouri.

Written for THE INLAND PRINTER.

LETTERING FOR PRINTERS.*

BY THOMAS WOOD STEVENS.

NO. IV .- ITALICS.



OR all practical purposes, the italic letter may be said to originate with the scribes and literary men of the Italian Renaissance. With the awakening of literary feelings came the

need for a more rapid medium; when only prayers and chronicles were to be copied, the old letter would serve, but the men of the Renaissance burned with a desire for expression, and demanded a style of writing that could be used before the inspiration cooled. But the patrons were also to be considered; a creditable poem gained much from being clearly and gracefully written out. The times required that the work of scholars be done in a beautiful manner; there is ground for the legend that the earliest italic types were cut directly from the handwriting of Petrarch.

From the fine chirography that coexisted with the most skilful vertical lettering, it was not difficult to cut and cast italic types for book printing. They suited the popular demand, for a familiar form is always legible. Some difficulties arose from the juxtaposition of certain letters, and these were surmounted in part by making the letter more like the plain roman slanted, and in part by the casting of extra characters, diphthongs and tied letters. But at its best, even when many beautiful editions were being produced with it, the old italic type was far from perfect in fit and spacing.

By an examination of some of the fifteenth century books, those of the Aldi and the Elzevirs, for instance, one can observe the italic in its original place - one of the most informal and graceful page media ever designed. The use of the slanted letter as a means of emphasis in a page of romans came later, and seems to mark the loss of its separate character and its subordination to the vertical letter; at the same time it carries the italic still farther from its pristine relation to the writing hand. The recent development of typesetting machines that do not allow of the simultaneous composition of italic and roman, has almost put an end to the usage, which was never really necessary in ordinary work, and could scarcely be looked upon as artistic.

The invention of the typewriter has, to a large extent, done away with the practice of beautiful court hands and engrossing script, while the writing of the engravers has become too conventional for any artistic interest. While penmanship is doubtless more rich in individual character than

ever, beauty has passed from its fashion. So, in dealing with the italic letter, which stands midway between the writing and roman type, we draw inspiration from both sides; but from the side of chirography we find the most material in the writing of the past, before grace with the pen became unfashionable.

EXECUTION OF ITALICS.

The actual work of drawing italics will prove easy to any one who has attained a fair mastery

cABCDEFGaabcdetghy

of the vertical form. In ruling up, it will be necessary, where any considerable number of letters is to be done, to draw a series of slant lines over the page, in order to avoid variations in the angle. These lines should be perfectly parallel, but may be at any interval. The most convenient way to draw them is to determine the angle to be used, and then set the paper on the drawing board obliquely, so that the T-square will fit the angle; when the slant lines have been ruled, the paper is reset in a vertical position.

There is no exact or authoritative angle of slope; in extreme forms the angle becomes as great as twenty-five or even thirty degrees from the vertical. From twelve to twenty degrees may be considered the normal range. To determine

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the slope desired for a particular piece of work, pencil a word or two, and judge by the appearance before ruling up the page.

In estimating the space required by a given copy, it is safe to assume that the italic will take a little less than the roman; this does not apply to very narrow measures, however, as the italic loses something of its linear dimension on account of its slant.

ABCDE FGHJK IMNOP QRSTW JTALIÇ

FIG. 18 .- ITALICS WITH EXTREME SLANT.

In character, the italic is affected by all the means employed to vary the roman; also by the degree of slant, and by the number of hand-writing characteristics, turned-up serifs and the like. At its most formal, it is simply the roman letter slanted. But where any individuality is desired, it leans toward the script; when in doubt, write.

ITALIC IN USE.

For work that suggests a casual style of execution, italic is usually well suited. While not so legible at long range as roman, it has an effect of emphasis combined with elegance not easily obtained in any other way. In the form of a nearly vertical script-italic, drawn up in panels, a quaint dignity appears in it; by a greater

slant and some judicious flourishing of the capitals, one gets the rich but somewhat elaborate style of the older French designers.

Another prevalent manner of using the italic is in connection with the roman, following the Georgian or Colonial fashion. In this style the italic is somewhat flourished, and is usually reserved for connectives and unimportant words, the upper-case romans serving for the greatest emphasis and "display." By filling a solid page or panel with upper and lower case roman and italic, picked out with flourishes, and salted with tied letters, open spaces and florets, the greatest freedom and variety are made evident. result is sometimes unfortunately confusing, the sense of artistic consistence that is so essential to harmony being absent. The designer is seldom unable to produce abundant historical precedent, however, as the style of this school in the Georgian period was loose enough to justify almost any possible invention.

It is readily possible, in work of this kind, to keep the result well within bounds. Where used in combination with many italics, the roman



Fig. 19.— Heading, colonial.

Drawn by Laurence J. Herndon.

should be varied somewhat; the round letters, for instance, should be accented like the italics.

The use of letters in keeping with the period — delicate romans with long, sharp serifs — and the rejection of ornaments that do not serve any real purpose, together with a sober effort to harmonize the materials employed, will frequently result in pages both fanciful and pleasant.

(To be continued.)

GOOD MOTTO FOR THEM.

- "We've got a good motto for our paper," remarked Kidder.
 - "What is it?" asked his acquaintance.
 - "' What we have we hold."
- "Oh, I see; referring to your circulation. By the way, I didn't know you were a publisher."
- "We're not; we manufacture fly-paper."—Philadel-phia Press.

CANADA imported from Germany, during the fiscal year 1903-04, the following articles: Pencils, \$30,427; books, and printed matter, \$126,600; paper and paper products, \$85,590; drugs, dyes and chemicals, \$411,018; rags, \$34,528.

Written for THE INLAND PRINTER.

UNIFORMITY IN DATES.

BY R. C. MALLETTE.



LMOST every person having occasion to indicate day, month and year by use of Arabic figures only would express July 4, 1905, after this fashion: 7-4-05. The custom is so univer-

sal that there is likely to be comparatively little danger of a misunderstanding, but in the absence of knowledge or definite information to the contrary, who is to say whether this should be read seventh month, fourth day; that is to say, July 4th; or whether this should be read seventh day of the fourth month, which, of course, will be April 7th. This inability to distinguish between dates thus written is generally overlooked. It was set forth by Mr. R. Coupland Harding in THE INLAND PRINTER some years ago, and his appeal at that time was for a method of indicating both day and month in some manner which should be entirely beyond doubt. This might be done by putting the day of the month first; thus our national natal day would appear 4-7-05. This would also indicate the day of good resolutions as 1-1-05, and the date one year hence lacking one day as 31-12-05. This would be entirely satisfactory were it not for the fact that it would be impossible to bring about at once the change from the present to the desired method, and in the transition endless confusion would be caused.

It might be claimed also that this will not be a reasonable proceeding inasmuch as every one writes July 4 and not 4 July. But the "Encyclopedia Americana," recently issued by the Scientific American, under the direct editorial supervision of Frederick Converse Beach, and which quotes as its title to superiority, both accuracy, comprehensiveness and attractiveness of presentation, and definiteness, to which is added recency of information, writes all its days after this fashion (4 July 1905), and the plan is followed in some other works of reference, and in scientific and analytic writings. True, it may not come immediately into general use; but whether so or not, it has a certain felicity of expression in that the two groups of figures, one indicating day of the month, the other year of our Lord, are sufficiently separated and made distinctive without the interpolation of a comma. And I doubt not that many a writer has wished for courage or independence to write his dates July 4 1905, eliminating the comma entirely. It has also, I think, the merit of dignity and proportion in addition to the elision of the comma.

Further variance is given the customary form by the plan adopted by a few writers of dropping the comma and adding the "th" after the day of the month, thus: July 4th 1905. The Chicago Society of Proofreaders wisely decided, some time ago, that where the year followed the day of the month it was unnecessary and cumbersome to add "th." This lead has been very generally followed, and very few writers making pretense to correctness in detail now depart from this rule. But with the elision of punctuation, the insertion of the "th" would seem reasonable, and would also seem to do away with the pause between the month and year indicated by the comma, but scarcely ever noticed in writing or speaking.

And many of the bulletins issued by the Government, particularly those referring to the postal service, when changes, additions or discontinuances go into effect, are indicated at the bottom of each such notice in this wise: 4 july 05.

But there is still another form of indicating day, month and year without possibility of error. All forms and blanks issued by the Government Printing-office bear index or form numbers, and in this manner: 4, vii, 05-5M. There can be, apparently, no doubt whatever that this means that on the fourth day of the seventh month of the year one thousand nine hundred and five an edition of five thousand copies was printed. And not because the Government does so, nor because it is a novelty, but simply because of what seem to me its inherent qualities of goodness, I should like to see this style adopted for all index or form numbers or other lines requiring day and month and year to be set forth in small compass.

UNKIND FATE.

The Proserpine Guardian, a North Queensland (Australia) journal, recently appeared printed on a dark-brown wrapping paper, evidently borrowed for the occasion from the town grocer, and this was the leading article: "The fates have been treating us to more than our share of bad luck this week. First, our editor, who is also compositor, etc., gets the dengue and has to retire to bed. Then we find our supply of paper has been left in Mackay; therefore this issue is only being produced with the kind assistance of friends. What will happen with the next issue, time alone will tell. But we hope fate will be more kind by then."- Sydney Bulletin.

THE people of Iceland are said to read more in proportion to population than those of any other country. In Reykjavik, the capital, which has about seventy-five hundred inhabitants, there are published five political newspapers and a number of periodicals. In six printingoffices there are employed a respectable number of workmen, who have been organized for the past six years. A scale of wages ranging from 16 to 20 kronen per week, and a ten-hour day, have been secured during the past

THE importation of paper into Japan has decreased from £374,000 in 1902 to £309,000 in 1904. The home product of Japan also threatens to diminish the import of cigarette, news and match-box paper.



HORSESHOE FALLS, FROM INSPIRATION POINT.
Photo by William Notman & Son, Montreal, Canada.



(Entered at the Chlengo Postoffice as second-class matter.)

A. H. McQuilkin, Editor

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One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

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essary to remit them, one-cent stamps are preferred.

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IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credition.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a layer by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

EX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

COWAN & Co., Wellington, New Zealand. F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany. H. 'ALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France,

JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE transatlantic judge who decreed a job need not be paid for unless delivered at the time promised is not at the head of the procession after all. Out here in Illinois there is a printery individual enough to advertise: "If the work is not done when promised, you don't pay a cent for it."

N discussing health conditions of printingoffices and the welfare of the workers therein, it is not well to ignore the suggestions that active participation in field and other sports would prove beneficial to physical well-being and promote the social spirit so sadly lacking among the craftsmen in these days of multitudinous interests.

7ITH the installation of machines in the printing-office of the Vatican — which is ascribed to the direct intervention of His Holiness, the Pope — and the prospective marketing of cheaper machines, the sway of the iron printer will be well-nigh unanimous. Twenty years ago the bare thought of such a thing would have given printerdom chills and fever. And yet how happy we are, for there's excitement enough for all.

T does look as though the craft were following the antebellum example of Russia and Japan. But there is still a ray of hope, for who has forgotten the stern "standpattism" of M. de Witte as he talked to the world over the wireless from the deck of the steamer? Verily, he said he was misunderstood or misrepresented; by the same token, have there not been allegations of misunderstandings and misrepresentations by those who hold pourparlers in the humbler sphere of printerdom?

THE INLAND PRINTER appears in a new dress this month, of the latest style, Linotype Century Expanded eight and ten point, and No. 12 six-point. The Century Expanded is the ideal of Mr. Theodore L. De Vinne for a body letter, having strength of design with fine legibility, and its addition to the large and varied list of Linotype faces proves but another instance of the readiness of the Mergenthaler Linotype Company to meet the demands of the trade and of the discriminating public.

UR friends, the pressfeeders, seem to have a penchant for expensive trouble. We note that the London (Eng.) organization of that craft has been before the courts, and the jury brought in a verdict awarding a firm about \$3,250 damages accruing from unlawful picketing, malicious injury to work and other illegal practices during a strike. The judge charged strongly against the union, and there will be an appeal. Though there may be a modification in some respects, it is not at all likely the higher courts will endorse the strenuousness which is characteristic of these young men the world over in their frantic endeavors to be accounted among the uplifters.

A HOST of British newspapers are celebrating their jubilee in this spacious year of grace. The explanation why so many reached the half-century post together is that fifty years ago the stamp tax on paper was repealed. In the light of events, the term, "odious tax on knowledge," which still lingers in legislative halls and on the stump, was expressive of a reality, rather than a fetching conception of the spellbinders of that day. The incident also suggests that taxation can and does affect printers of high and low degree.

THE apprenticeship question is full of troubles. An English firm which gave a boy a machine for the purpose of making an operator out of him was haled into court. The young man complained that he was not being taught the art of composition, but the trade of typecasting. Although the offending firm alleged it was doing the boy a great favor in giving him such an opportunity, the court gave the firm warning, and commented on the evils of employers frittering away the fruitful time of ambitious and intelligent youth. Query: Who is most blamable — the judge or the apprentice?

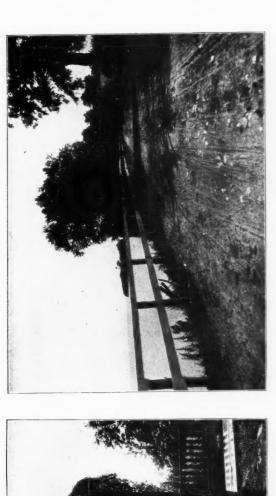
It is a pleasure to record at this time, with the air full of wars and rumors of wars, that a convention composed of representative employees should accord "the enemy" for the nonce so cordial a reception and attentive a hearing as was the portion of President Ellis and his fellow officers of the United Typothetæ when they met the International Typographical Union. There were no hostile demonstrations, and the unionists proved that, whatever their faults, they were gentlemen. 'Twas not always thus and 'tis not so in every industry, but such exhibitions of rational manliness and toleration make one feel proud that he is of the craft.

In obedience to the general desire for more technical knowledge, some members of the Typographical Union are of the opinion that the Typographical Journal should "be made more of an instructor of the branches of the trade." The recent convention declined to approve a proposition to increase the dues 5 cents a month for such a purpose. In doing so, the delegates acted wisely.

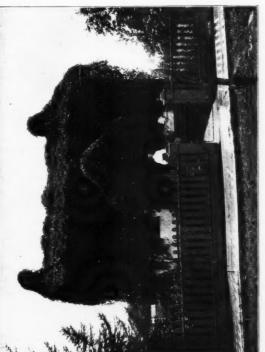
as the Union could not afford to publish a technical journal, except of the first class, and such a one can not be produced for 5 cents a month. In order to have a creditable venture of this description, the organization would be compelled to proceed upon exactly the same lines as an individual, and it is doubtful then whether it could publish as good a magazine as cheaply as those now in existence, and to do less would be an imposition upon the membership. Furthermore, trade-union journals have a field peculiarly their own, and in industries in which technical journals abound they can not successfully cover the trade-union and technical fields. The convention evidently thought "shoemaker stick to your last" was a good rule to follow in this instance.

THE ruling of Third Assistant Postmaster-General Madden practically prohibiting papermakers from inserting advertisements printed on their particular product, and that of the British postal authorities requiring certain magazines to pay high rates, moves us to ask what the postoffice departments of the two countries "have against" the useful and unoffending technical press. Is it possible that these onerous rulings are the penalties exacted of the trade papers for being nonpartisan and therefore without political "pull"? Strange, isn't it, that in the desperate efforts to make the postal service pay, no one has thought of materially increasing the burdens of the prosperous dailies or curtailing the abuse of the franking privilege by statesmen? They do say that Mr. Madden's latest order is without warrant in law - but it usually takes a long time to find out what's what in such cases.

NDER the mature name of the Stationery Proprietary Articles Trade Association, the stationers of Great Britain have organized to decimate the ranks of the price-cutters. modus operandi involves permitting the manufacturer to fix a minimum price, and any retailer who sells below it is reported by his competitors and placed on the "stop list." After that, according to the association's program, woe betide the manufacturer or jobber who seeks the cutter's trade. The theory is that the "cheap man" will have to do without merchandise of any kind which the association can control. This is probably called protection, and the genial Wu Ting Fang's merry move in the Orient is probably patriotic, but to the primitive and logical mind it appears that the levying of boycotts still flourishes. association has secured as pilot a gentleman who is said to have accomplished much along the same lines in the retail tobacco trade. When the courts begin to take notice of this method it is surmised









VIEWS AT JACKSON'S POINT AND SUTTON, WEST, ONTARIO -GRAND TRUNK SYSTEM.

the association will need the services of a lawyer or two, for combinations of that character are not in high favor with justices, who have good jobs and are not worried much about profits. They do know a lot about precedents born under conditions totally dissimilar from those now existing and governing the toilers and moilers.

UTSIDE of New York city there is in this country little done to develop the social side of shop life. News items of the trade in Gotham fairly bristle with notices of shop picnics or the outings of pleasure clubs organized in well-known printeries. Even newspaper-office employees find time for diversions of this nature — some of them rather elaborate affairs, too. The same is true of British and Australian news during the "good old summer-time," when the ancient and honorable wayzgoose flourisheth. While these gatherings may not be productive of a great amount of good that is visible to the naked eye, yet the tendency is beneficial, as boss and men rub shoulders together in the democratic manner characteristic of such occasions. It would be interesting to know how it came that such a well-established custom of the craft did not follow the star of empire.

TIME was when the souvenir postal card was regarded almost as a fad, but a fad of such small proportions as likely never to become more than a passing fancy. Only the leading stationers cared to handle the pictorial card, and they usually in small quantities. But with increasing demand came a desire for something more distinctive, of more purely local flavor. In order to meet this demand post-cards were lithographed with views of buildings, parks, monuments and churches noted in the city of their establishment, and fairly acceptable sales were found for all of these.

Now, a step further. In almost every city of a hundred thousand or more the leading stationers have supplemented or rather augmented their stock of souvenir writings by placing on sale boxes of letter paper lithographed with views of striking or handsome objects about their own city. These are put up with a half-dozen assorted views in one box, appropriately labeled, and are sold at so reasonable a price that they are supplanting the post-cards in the favor of discriminating buyers. Possibly the field for their exploitation is limited somewhat more than that of the post-cards. But certainly the souvenir paper has many advantages over the souvenir card, and it would be surprising indeed if it should not prove, with the material at hand, that the sales of the paper increase at an even greater ratio than the sales of the card.

R. C. M.

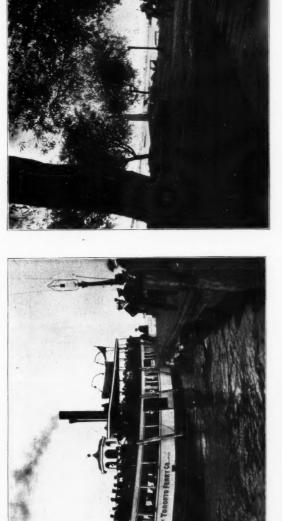
LET US ADVANCE IN UNITY.

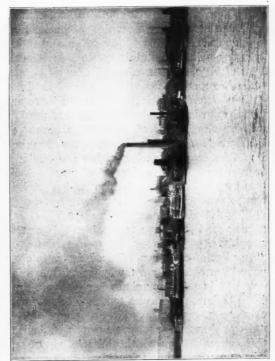


⊞ SSSSE OR some purposes, labor organizations may be divided into two classes: those which derive their power from the professional expertness and efficiency of their members, and those depend-

ent upon the popularity of their product with the purchasing public. The latter class uses various methods to attain its end, of which the union label is the most effective. With few exceptions, the printing-trade unions are in the first-mentioned group, and while the label may in some circumstances prove useful, yet the proficiency of the membership must be the mainstay of such organizations. In the Typographical Union there is, or was, danger of the true source of economic power being obscured by the flood of appeals to "stand by the label" so fashionable in labor circles. If they spent all their resources in booming labels, the typographical and pressmen's unions, for example, could not make of them one-tenth as valuable an asset as is the high standard of skill which inheres in their members. And this without questioning that the label is a "good thing" from the union standpoint.

But the value and importance of skill is on the eve of being recognized by the unions in a practical way. The changes in shop conditions wrought by modern specialization of the craft have compelled all to recognize the sad plight of the apprentice of to-day, and here and there a local union is doing a "little something" to better conditions for the future craftsmen. nature of things, these efforts are crude and experimental. The United Typothetæ has been looking in the same direction, but there seems to be considerable diversity of opinion as to what is wanted, which is to be expected at this stage. But most significant of all recent manifestations of interest in the apprentice, as well as recognition of the economic value of skill by a labor organization, is action taken at the recent Typographical Union convention. In a communication to that body, Mr. Charles T. Peyton, of New York, who enjoys some prominence as an expert craftsman and as an active union worker, told so many truths and makes so pertinent a suggestion that a copious quotation is pardonable. After declaring it to be a well-established fact that many unionists are deficient in technical knowledge, Mr. Peyton says: "We have the printer whose knowledge ends in setting straight matter or a plain reprint 'ad.' or 'job.' He would willingly devote some of his spare time to learning something more in this line were the opportunity placed in his way. He can not get it where he works, as his employers keep him engaged on just such matter as he has the knowledge of.







AT TORONTO AND THE ISLAND - GRAND TRUNK RAILWAY.

"In my experience as a close student of the art of printing, I have constantly come in contact with men who have admitted that they were very derelict in matters which they were expected to know, and could not execute a piece of work which was given to them.

"Every printer certainly seeks a position in life where he can better himself, financially, and

the educated man gets the first.

"It is a matter of fact that to-day there are technical schools throughout the country devoted to various branches of our trade, such as 'ad.-writers,' estimating on work, photoengraving, and various other branches which are affiliated with printing. The 'graduates' of these schools are to-day filling the positions which rightly belong to the members of the union.

"Why not educate them? In good faith I can say that now is the time to consider this matter

thoroughly.

"In view of these conditions, I desire to offer to your honorable body a few suggestions, which I have had in mind for a number of years, and which, I believe, will have a tendency to overcome these wrongs.

"I would suggest that some means be devised at this convention by which at least four of our members - who are thoroughly familiar with every detail — be elected or appointed as lecturers or instructors; one to cover each section of the country. The duties of these instructors would be to prepare a number of lectures with illustrations for the stereopticon, covering every detail from the invention of printing down to the present time. Each lecture could be given in turn, gradually educating the printer up to date. Illustrations could be shown as to the proper display of 'ads.,' 'jobs,' etc.; the harmony of colors; spacing, margins and any number of other details. Designing and estimating on all classes of printing would be another valuable feature. In fact, there seems to be no end to the good which could be derived in this way.

"In conversation with a number of our members upon this subject, I have been convinced that it is no 'idle dream'—but something which would be of tenfold benefit to all seeking a better knowledge of 'the art preservative of arts.'"

The convention did not adopt Mr. Peyton's somewhat elaborate suggestion, but it did make the first move toward the same end. On motion of Mr. Burlington, of St. Joseph, Missouri, the executive council was instructed "to submit to the next annual convention of the International Typographical Union such recommendations and detailed plans as may seem most practicable in the work of establishing a better and still more efficient workmanship in the International Typographical Union membership."

In addition, there was adopted a resolution declaring that subordinate unions "be encouraged, assisted and urged to establish technical libraries, and otherwise work for a still more efficient workmanship among their members and apprentices."

That New York and St. Joseph should send forth practically the same appeal demonstrates how widespread and general is the demand for an opportunity to "know." Doubtless the executive council appreciates the situation and in the multitude of its duties will find time to investigate the whole question and submit a report outlining a scheme of trade education which will be so simple and economical as to permit of its being put in operation without delay. For, after all, such systems are a matter of development, and the most effective way of achieving results is to make a start, even though the ultimate be not clearly defined.

The resolution under which the officials are to act is based upon the theory "that past experience has shown such educational work must be done wholly by the union." The assertion is not without justification, but it is time there was a change, and the cooperation of employers invited in this work, for they, too, are beginning to realize the need of the times. If some local unions have made a beginning, some employers' associations are also preparing to do their share. Acting in harmony, employers and employees can devise and put into effect a much better educational system than either can by going at it alone. Without exaggeration, it might be said "past experience has shown such work will not be done effectively if there be not coöperation." True, the union will gain in economic power, and the employer will reap benefits also, but those are incidentals, neither of which should be given undue weight in considering the question of technical education. If there be kept in mind a desire to elevate the craft by affording ambitious workers ample opportunities for improvement, coöperation of employers and employees on this question should not be difficult. The obstacles are more apparent than real - are artificial, in fact - for there is nothing more natural than that these two elements should unite in work of this kind. The interests of seekers after knowledge are paramount, and by subserving them, the most satisfactory progress will be made.

A PRINTING-OFFICE in Saxony, in answer to an advertisement for a feeder, received a proposition from a young woman, couched in the following language: "In reply to your favor, I have to say that I am not disinclined to accept your offer, but it must be on condition that my young fellow be employed as a feeder on a Schnellpresse also. In case you can not comply with my wish, it will not be possible for me to take the place."

BARGAIN-COUNTER PRINTING.

T is generally supposed, both within and without the craft, that printers never hold bargain days for the disposal of their wares, and never offer special inducements in the way of

price or quantity for the lessening of overstock in paper or other materials. In the very nature of the case, it would seem almost impossible that it should be otherwise. A printer is but a manufacturer, working on a limited scale and manufacturing strictly to order — unless, indeed, he deals in

a part of the decrease perhaps from the cloth and the rest from the work. In either case, he does not make a profit, but he does prevent a loss, for the cloths thus disposed of might be quite unsalable during the coming season.

Reasoning by analogy, a few printers hold that it is as proper and as wise for them to hold bargain sales and clearances of odds and ends of stock as for their tailor to do so, and these take advantage of the slowness of summer months to overhaul their stockrooms and lay aside such items of paper or card as have proven slow in selling.



JACKSON'S POINT, ONTARIO, CANADA - GRAND TRUNK RAILWAY.

specialties which can be made in quantity and sold in lots to suit customers. Making his goods to order only, he will never accumulate an overstock of manufactured product, nor can he advantageously dispose of a job which is not accepted by the customer or which remains on his hands because it was never called for by the one in whose name it was ordered. In this respect the tailor is more fortunate. He can sell as a "misfit" the suit or coat which his customer declines to take or which is not called for and paid for, and while he loses profit and possibly a share of the cost of making, he is still enabled to minimize his loss by securing nearly or quite all of the cost of the material. He can, too, dispose of unseasonable or slow-selling goods by offering to make them into garments at less than the usual price, deducting So long as they last, these are offered at bargain prices. It is customary to ask full price for the labor employed on this special work, and to put in the stock and cutting at cost or less. Thus it is said that the office loses no profit save that which would ordinarily have been received for handling the paper, and that this has already been lost through failure to dispose of it; ergo, the receiving of cost or even a little less than cost for it is a saving rather than a losing of money.

The argument sounds plausible, but like so many other specious arguments it will not bear examination. How many kinds of stock in the stockroom of the average printing-office can truly be classed as "dead" or "unprofitable" or even "slow in selling"? Very few. Occasionally there be such, but with scant exception these items will

be found to consist of small lots of cardboard or cover-stock or fancy special papers. They have been bought either for a special order that was countermanded (alas that countermands should still prevail among us!), or because deemed cheap, or because thought suitable for some anticipated work that was never realized, or possibly because when buying for a customer an added quantity was purchased for stock, in hope of a repeat order or because of fancied intrinsic merit. Overstock is rarely found among standard lines of cards, or book or bond or writing papers. And such lines as appear to be unsalable can easily be disposed of if the printer will but employ a little care and forethought in arranging for stock with customers who desire something a bit out of the ordinary, or who are willing to be guided by a suggestion from the printer - would there were more of them! And from all these it is possible to obtain standard prices at least, while often somewhat additional is willingly given for the securing of results both appropriate and pleasing.

What sense, then, in attempting to sell goods at cost or less, when by exercise of equal ingenuity the same goods can be sold at a good round profit!

Of course the personal equation enters somewhat into this matter. One printer may sell his odds and ends at a loss, another may receive from them a profit even greater than that for which he sold full sheets and complete reams. But in no case is the motive which primarily induces the customer to buy these goods the mere lowness or stiffness of the price. The manner of presentation by the printer will be found to have more than aught else to do with the decision of the patron to buy or to forbear.

To illustrate: A certain new paper has come out of the West. It is handled by a certain house and sold by its representatives at a stated price cheap enough to appeal to printers using or needing that stock, but yet yielding good margin of clean profit to the house having its sale. Another house selling goods in the same territory secures this paper, and under such circumstances that salesmen of both are enabled to offer it to the same buyers. The house last to obtain the paper could easily offer it at a price less than that asked by its rival who was earlier in the field, and still receive a fair profit. But the salesmen are friendly; the managers of the two houses are entertaining pleasant relations; the price was low enough as first fixed, and the new man lists the paper precisely as the first had done. The salesman says that if his customers want to buy this paper from him, he will be very glad to supply it: if they prefer to send their order to Doe, very well; in either case he knows that whoever books the order will receive his due share of profit, and the loss to the other in this town is likely to be

equalized by corresponding gains in the next. He adds — and these are words of wisdom for all printers and for all business men — these as his reasons:

"No man can get all the trade there is. I can get a certain amount; Doe can get a certain amount. If I seek to enlarge my sales by cutting the price, Doe is apt to do the same. Neither of us would be likely to sell any more goods in the long run than we are selling now. Neither of us would make any money at all, to say nothing of making as much as we are doing now. And let me whisper it - for some printers don't think we care for such things at all — we are maintaining respect and friendship for ourselves and for each other. And men who are thoroughly likable and dependable aren't so frequent on the road that we can afford to throw down any of them. And further, mind you, the price at which the paper is now sold is cheap enough to satisfy any one."

It would seem that this position is well taken. Compare with it the position of the printer who would say that if a ream of this paper cost \$1.98 it should be sold for \$1.99, simply because it was new and taking, and thus it ought to be handled as a leader. This position is false. Admitting the excellence of the paper and the fact of its newness and demandability, the reason for asking a price that will leave a good substantial profit after paying all expense is far greater than if the paper were merely a fad or something whose sale must be forced.

But to return to the consideration of the printer's bargain sales.

It is true that printers are importuned to buy bargains and jobs ad infinitum, and it is true that some printers buy largely. But it also appears that unless these jobs in paper are bought for and used immediately on given pieces of printing, they are frequently stored for months before opportunity appears for their advantageous employment, and they form a large portion of such papers as are sorted out for sale at a bargain because slow in moving. "Bargains" in paper are usually bargains for the dealer rather than for the printer and user of paper.

No argument that can be advanced on the part of one who would advocate the giving of special bargains or the pricing of special lines of goods at low figures on special days, or the attracting of new customers by offering them particular inducements or even a rebate, can be said to apply to the lot of the printer. No reason which induces the dry-goods man, or the grocer, or any one transacting a business of merely transferring goods without performing operations thereupon, to offer special inducements to the public to buy certain goods, at certain prices, at certain times only, can be said to be appropriate to the printer.

No cause that may induce the manufacturer to accept a low cash price for the goods that are piling up in his storehouses rather than wait for the usual quotation or sell on time without discount can be said to be on all fours with the case of the printer. For he is barely a semi-manufacturer. The goods he makes and handles can not be sold for less than their accustomed price without causing him loss. He can not attract new customers by a flaring offer of stationery to-day. and booklets to-morrow, and cards the day following, all at low prices. He can not sell to new

undesirable class, difficult to please, difficult to retain, and needing but comparatively little work.

It has been said before, but it should be said again until it is, as it were, burned into the consciousness of every employing printer on the face of this fair green earth, that every piece of printing sent out from any printing-office should be made to do two things: Its actual net cost should be known and its proper proportion of office and general expense should be added thereto, plus a certain sum for net profit; and this being done, that particular piece of printing should show



A RURAL AUTOMOBILE.

customers goods at the same prices he is asking profit — not theoretical, not approximate, not his regular customers and then give rebates as inducement to the unwonted patrons. True, he is in no danger from the investigations of the Interstate Commerce Commission. But he can not do this sort of thing without a deal of publicity, and just so soon as it becomes known that a rebate, either in cash or by giving a larger quantity of goods for the same money, is in operation, there will arise unanimous and entirely justifiable objection from all of the old customers who may become aware of the practice. And the loss of those who have been regarded as steady will far more than offset the gain of those who are induced by such questionable means to transfer their patronage. Such customers are usually of an

forced or averaged, but actual net cash profit!

The way to do this is not to hold bargain sales or offer special inducements, but to know your costs and fix your selling prices in accordance therewith — and then get those prices!

R. C. M.

In spite of the fact that England has administered the affairs of Egypt since 1876, only the French and Arabic languages were officially recognized. consent of the fourteen powers who guaranteed the independence of Egypt and the decree of the Khedive of May, 1905, the English language has been introduced into the international courts. The anglicizing of Egypt may take its beginning from this departure, and trade will do well to take due notice thereof and govern itself accordingly.

ILLEGAL PRINTING.



course there are stringent laws against lotteries and lottery devices of every sort; there ought so to be, always. And equally, of course, these laws are well founded and for the

public weal and they ought by all manner of means to be obeyed, or if not obeyed their violation ought to be punished as severely as possible. These are federal laws; and the punishment annexed for infringement extends as it rightly should even to the printer or lithographer who produces the

tickets for the drawing.

It has, however, been left for one of the New England States to pass a law of purely local application which should mete punishment as great for the printer who issued the tickets for a 10-cent raffle or a church fair as for the promoters of the raffle or the church fair or a lottery of greater pretensions. And it goes further; it prohibits in toto what has become known as the "suit club," though this idea now includes for prizes nearly all articles of personal wear or adornment or even edibility. These clubs consist of a stipulated number of members, each paying \$1 a week. One drawing is held each week, and the member whose number is drawn is given forthwith the suit or whatever the prize may be, though his payment was possibly only \$1. To each member is handed a card with his name and number, and in blank spaces is written the date and amount of each payment. Should the prize be drawn by one whose weekly dues are not paid in full, he is debarred from receiving the prize until he is fully paid. Small cards, containing numbers, but no other marks of identification, are used in the drawings. The intent of the new law is to make it impossible for these clubs to exist and flourish to the detriment, as it is claimed, of legitimate dealers; and to this end it is provided that

"Any person who organizes, manages, or is concerned in any club or other association of persons for the sale, exchange or disposal of any property in which such sale or exchange or disposal is dependent upon or connected with chance, by lot, dice, numbers, or other gambling device, and whereby such chance is made in whole or in part an inducement to such sale, exchange or disposal of such property, or who by soliciting, writing, or printing, shall aid in or be concerned in obtaining subscriptions or contracts whereby any other person becomes concerned in such sale, exchange or disposal of any property, shall be fined not more than \$1,000, or be imprisoned for not more than one year."

That would seem to be sufficiently broad and explicit. Certain small printers who have built up somewhat of a specialty in the printing of raffle tickets in books or singly, in large or small quanti-

ties, will note this with dismay, for it will render illegal and dangerous what has grown to be a rather important division of their business.

The matter of disposing of property by lot has always been illegal in this particular State. So far back as 1728 a statute was passed providing punishment of \$100 fine or a year's imprisonment for the setting up of any kind of lottery or the disposal of any kind of property by such means. The statute has been invoked at frequent intervals from that day to this; it has been added to, amended and pruned at various times; it has occasionally been called in question in courts of last resort, and always upheld and construed with reasonable strictness against the accused. there are probably not fifty per cent of the people of the State who have not at some time, or at many times, taken part in such a lottery, either by buying or selling tickets or by putting up property to be thus disposed of. So universal and flagrant had become this violation of the law that it was practically a dead letter, and in order to place restraint on the lotteries and clubs that flourished in increasing numbers, this newer bill was passed at the last session of the legislature. Until this time, punishment had not been so far extended as to include the printer.

Statutes precisely similar may not be found in any of the other States, but in substance it will be seen that the prohibition against handling or issuing printed matter pertaining to lotteries obtains in practically all the jurisdictions of the United States: and it might well behoove the printer to look up his local laws ere he accedes to the next request to print a dollar's worth of raffle tickets. It may be that he is violating local and general laws. Possibly he has done so with impunity or without knowledge for years. Possibly he is in no danger. But should he find that such printing is prohibited, he will of course cease to handle it.

And at this juncture comes an order from the Postmaster-General warning newspaper publishers that they can not insert news or advertisements of any sort relating to lotteries or drawings, past or future, without risking exclusion from the mails and loss of second-class privileges. This order, which is but the calling of attention to laws and orders already existing, directs notice of postmasters and railway postal clerks to Section 499 of the Postal Laws and Regulations of 1902 (Section 1 of the Act of September 19, 1890), by the provisions of which newspapers or other publications of any kind, circulars and pamphlets, containing advertisements of lotteries, gift concerts or similar enterprises for the distribution of prizes by lot or chance, or lists of the prizes awarded in pursuance of such schemes, are declared to be unmailable. The terms "lottery, so-called gift concert, or similar enterprise offering prizes depend-

ent upon lot or chance," as used in that section, include "guessing" or "estimating" contests for prizes, as well as drawings or raffles of every kind. whether general or local, whether for private gain or in aid of charitable, educational or religious objects, and whether the consideration for chances be money or otherwise. Enterprises in which prizes are distributed among purchasers of merchandise in stated amounts, or among subscribers for publications, or for shares of corporate stock, through the medium of drawing or guessing contests, are lotteries within the meaning of that section. Publications, circulars, cards or pamphlets containing advertisements of such enterprises, or notices or other information of any kind relating to them, will be withdrawn from the mails. "Endless chain" enterprises designed for the sale or disposition of merchandise or other things of value through circulation or distribution of "coupons," "tickets," "certificates," "introductions," and the like, are held to embrace the elements of a lottery, and also to be fraudulent. Matters of every kind relating to such enterprises will be excluded from the mails. And it appears that where there is a doubt as to whether a particular scheme is or is not a lottery, the matter will be referred to the Assistant Attorney-General for his opinion thereupon.

Hence it would seem that the Postoffice Department is endeavoring to enforce the anti-lottery statutes strictly and with thoroughness and consequent impartiality. Publishers or printers who may have been lax in observance of these laws will scarcely need a second warning. Indeed, it is not customary with the department to send warning at all! R. C. M.

LARGEST NEWSPAPER OFFICE.

"Which is the largest newspaper office in the world?" asks a contemporary. America naturally claims that the New York Times building, with its thirty-one stories and an area of 116,349 square feet, holds the record. This, however, is no longer the case. The magnificent edifice recently built for the production of The Scotsman (Edinburgh) puts the former building completely in the shade, for, although it can only boast thirteen stories, yet it possesses an area of 261,787 square feet. This building is more than twice the size of that of the New York Times .- The Caxton Magazine.

A VALUABLE COLLECTION OF SPECIMENS.

With lively interest the writer has examined The Inland Printer Company's booklet of "Menus and Programs." It is truly a collection of typographic gems in its peculiar class. All of the original and refined creations shown have that simplicity which is strength, and the tasteful form and tactful selection and association that spell beauty. The collection is especially valuable because of the practical nature of the examples it contains, helping the average compositor of good judgment "to go and do likewise." - Eugene St. John, Chicago.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. VII - MARBLING (CONTINUED).



OMB marble is a combination of different colors thrown on top of the size in a certain order. For general use four colors — black, blue, yellow and red — will be taken to illustrate

the process. First, pour into the various cups just enough of each color for the operation at hand; then range them alongside the trough in the order named, so that no mistake will be made when throwing them on the size after each dipping. Take the black first, that being the shading color, and try a drop on a small dish of size. If the drop expands to four inches, it is right; if not, add a few drops of gall and try again. Then throw a drop of the blue in the center of the black, yellow into the blue, and last, the red into the yellow. Each of these colors should expand, forming a ring or band around the one within. Thus there should be first a black circle containing a smaller one of blue, and that, in its turn, a still smaller one of yellow, which will have a red center. To float and expand these right, it may be necessary to add gall to each color.

When they are fixed to suit, proceed with the marbling on the size in the trough in the following manner: Begin with the black at the left end of trough, throwing on a drop at equal distances from each side; then another, so that when expanded it will touch the first, and so on until the desired length of pattern is obtained. The black is then in the shape of a ribbon down the middle of the trough with an indentation on each side for each drop. Now throw a drop of blue into each outside rim of the individual black drops. When completed the black ribbon will have blue spots on each side, clearly divided and bordered. Into each blue spot drop one of yellow, and finally into each yellow a drop of red. With the stylus, draw across the color-ribbon, from the left end toward the right, in such a way that the colors will pass through each other. If, during this operation, care is taken to pass the stylus through the black boundary line of each drop, a blank will be obtained at these regular intervals, forming a fifth color on the edge (white). After the ribbon has been drawn over by the stylus, run the comb steadily from the left end of the trough to the right. The pattern is now ready for books.

After having dipped the books, the surplus size can be blown off the edges by holding the books a little inclined and blowing down along the edge. Next, draw off the surplus color remnants from the size, as described in the chapter on size — and proceed with marbling as long as may be necessary.

A number of variations of this marble can be obtained after having drawn the colors as above mentioned with the stylus, by using the double side-moving comb, heretofore described, instead of the regular comb. Also instead of either of these combs, another having two rows of teeth an inch apart can be used, each tooth of the second row intersecting the space between those in the first. This comb should be an inch shorter than the width of the trough, but having a top piece wide enough to rest on the edges during the wavy motion it is required to perform. This instrument can be used from right to left end of the trough after having drawn up a regular comb pattern with the straight comb, or it can be used without the regular comb. The style of pattern will, of course, be quite different. A single comb having one-half-inch spaces and being one-half inch shorter than the width of the trough, drawn in a wavy line from left to right and back again, so that the return wave will cut the first regularly, will form another variety of these many excellent comb patterns known as bouquet, peacock and entwined comb.

All of these marbles can be made up of more colors, but in doing so the knowledge of harmony of the colors becomes necessary, and, besides, the different operations should be well mastered before such attempts are made.

MARBLED EDGES.

This marble has a ground color over which is spread a network of other colors. For this a size less consistent is necessary. Boil three and onefifth ounces of carrageen moss in seven quarts of water. Then add one quart of cold water in which has been dissolved one ounce of soda; let it stand over night; then strain, and it is ready for use. The colors should be made to expand more than for comb marbles. Black is thrown on in the same manner as for comb edges, but all other colors should be sprinkled on with small whisk-brooms as regularly as possible. Next, sprinkle on gall water (one part gall to ten parts of water), and, finally, the body color. This lastnamed color can be either a primary, secondary or tertiary color, the primary being the least desirable for this purpose. After having prepared the desired shade for body color, add enough gall to force the colors already thrown on into veins; then add to it an equal part of sprinkling water. Throw this on with a bristle brush tied at the end so as to stiffen it, in generous proportions over the other colors. These marbles take the name of the shade formed by their body colors.

HAIR MARBLES.

These are the easiest to produce and are very effective. The size is prepared in the same way as for marbling, except that one-half gallon of cold water is added instead of a quart, and then, too, it should be left to stand a few hours more before straining for use. These marbles can be produced with one or two colors and sprinkling water.

To the first color, which is thrown on as in comb marbling, enough gall must be added to make it expand to at least seven inches. If two colors are used, the second is sprinkled on top of the first with a whisk-broom. The second color should also be made more expansive by the use of gall. Sprinkling water is distributed evenly over all by means of the brush and sieve. If one color is used, only the sprinkling water is applied next. The prettiest hair marble is perhaps that formed with indigo as the first and Vandyke brown as the second color.

In using the sieve and brush for sprinkling water, the brush should be taken out so that no large drops are thrown on, but merely a fine, even spray. The colors should also be tried on a separate dish, as for comb marbling; the second color should be made to expand about two inches before throwing it with the whisk-broom.

SHELL MARBLES.

These marbles have two or more vein colors, one shell or body color. Take one part of gall and seven of water and mix; then add as much of this to the colors intended for veining as they will stand when trying on the size. If they sink, add more gall water; if they spread too much, add more gall water; if they spread too much, add more gall and less water and a few drops of pure olive oil, which will cause it to form into shells or rings as it falls on the size. If too much oil is used, it will spoil the shell and more color must be added; if it forms into holes on the size, it needs more oil.

For brown shell, sprinkle on black, yellow and red vein colors, using small brushes, and, lastly, using a larger brush; throw on the brown body color, distributing it evenly all over the others, but taking care not to "double" with this, because if one drop falls on top of another, the shell formation will be spoiled.

For producing a smaller shell pattern, use a smaller brush for body color and less color in it. If two French or shell colors are used, the last of these should have a little more gall and oil in it than the former, in order to displace it when thrown on. Thus, if three vein colors are used, then a French brown (shell), and another, we will say purple, this last should be made the strongest, so as to force the brown away from it.

With these general outlines any French papers can be imitated by determining which are vein and which shell colors.

Another pattern having a body color full of holes, instead of being solid like the shell, can be produced by using one or more vein colors, and, instead of the oil in the body color of the shell, use a few drops of spirits of turpentine. If the holes come too large, add a little gall or more color, and sometimes more turpentine.

A light pattern particularly pleasing can be produced by using black, green and red vein colors and over these a generous sprinkling of weak gall water, which will be white on the book edge. Still another, made by using a green vein color over which gall water is sprinkled, will result in white veins over the green. In this case, the green must be made to cover the size before using the gall water.

The West End patterns are made as follows: Use two or more vein colors; then throw on a brown containing enough gall to drive the first colors into the vein; next sprinkle over this gall water in a fine spray, and, lastly, apply the top color, which should be stronger in gall than any of the preceding. This top color should be made up from the brown having a little white in it so as to make a lighter shade. The object of these patterns is to have the body or top colors the same, except that the last has to be a little lighter.

SPANISH MARBLES.

These marbles have series of alternating light and dark shades extending diagonally across the pattern.

Olive Spanish.— Use red and blue vein colors in the same manner as before mentioned. Next take a large brush for the olive color and proceed to throw it on evenly, beginning in the left-hand corner farthest away, working diagonally across to the nearest right-hand corner. The last shading color in all of the Spanish patterns must be stronger both in color and gall than any of the preceding ones. In order to get the even shadings, it will be necessary to practice taking up the color with sheets of paper. The sheet is taken up by both hands at opposite corners, holding the left hand high enough to let the right-hand corner only touch the color. The left hand is gradually lowered while the right pulls on the sheet in a series of forward and backward motions until the whole surface has been taken up, finishing the operation in the corner where the body color was started when that was thrown on. A double Spanish may have four vein colors and two body colors. The last body color should be the same, except of a lighter shade (mixed with white), and still stronger in gall.

Fancy Spanish.— For this use red, black, yellow, blue and green vein colors; then use a fine gall-water sprinkle. The final or body color can be a dark olive-green, put on as in the other Spanish patterns.

Another pattern of this class can be made by using the first colors French instead of vein, but having them very small (the shell spots). The shading color must be very strong, in order to overcome the oil in the shell colors. An excellent comb pattern for blank books can be made up of green, red and gall water.

Care must be taken in marbling books containing plates or enameled paper. The edges in such cases should be run over from side to side and opened up as soon as possible to keep the leaves from sticking together.

MARBLING WITHOUT AN OUTFIT.

This is possible for small jobs by using a single color. Take any dish or vessel large enough to permit the fore edge of the book to be marbled, put in some clean water and deposit a little of the color prepared for this purpose in the center. It will soon spread out into fancy patterns, when the book can be dipped as in regular marbling. Take any vegetable dye stuff and powder well (if it can not be obtained in that form), take just enough for the occasion and mix with spirits of wine. This will cause it to spread in the manner desired.

(To be continued.)

THE BONDS OF UNIONISM.

In New South Wales, once a man becomes enmeshed in the bonds of unionism, he finds it very difficult at times to get out of them. Recently the New South Wales Typographical Association sued an elderly man for the recovery of £1 9s. 3d. arrears of subscription. He denied that he was a member of the union, having sixteen months ago paid up all arrears, sent in his resignation and received an acknowledgment of his withdrawal from the secretary. The secretary of the union explained to the Deputy President of the No. 2 Arbitration Court that the union, however desirous it might have been of doing so, had no power to accept the resignation of any of its members, seeing that at the time there was an industrial dispute pending, in which it was one of the parties.

"Well, your honor," said the respondent, "will you order the union to free me from membership? I am not able to get employment at the minimum wage on account of my age."

"I have no power to do that," replied Judge Gibson.
"It is the law of the land. Section 9 of the Act clearly states that during the pendency of any reference to the court there can be no discharge of membership from an industrial union."

"And will I have to keep on paying subscriptions until the union's case is settled?" asked the respondent.

"If the reference keeps going on for ten years," observed his Honor, "you will have to pay for ten years, even if you get no benefit; it is the law."

An order was made for the amount claimed.



UNITED TYPOTHETÆ CONVENTION, NIAGARA FALLS, N. Y.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TASTE VS. TECHNIC IN JOB COMPOSITION AGAIN.

To the Editor: New York City, Sept. 2, 1905.

In his masterly study of contrasting harmony in job composition, in the August issue of The Inland Printer, the editor of the department of Job Composition makes, to my mind, a rather paradoxical comparison in Fig. 1 in his effort to define taste.

When, in the July issue, I stated that it was my belief that contrasting harmony in job composition was a matter of taste rather than of technic, I did not mean the taste of a county clerk or even that of a thousand and one other users of printing who know not art in printing, but rather the artistic taste of the modern artist-jobber. I regret that this was inadvertently omitted.

In his apparently successful endeavor to illustrate to us that contrasting harmony is a matter of technic rather than of taste, Mr. Sherman has quoted excellent authorities to show us that such types as Blair or extended gothic and text types do not harmonize well with each other, and in deference to such authorities, I believe that we should obey his dictums in this respect. This is conceded after a long-cherished theory that the artist should be free and untrammeled. I love liberty in art as much as I do liberty in life, but it is now plainly evident that hundreds of good jobbers have erred in associating these type-faces. But I can not but think, through it all, that we are very inconsistent in the matter of shape harmony in its application to job printing, for why is it decreed that we can not harmoniously employ an extended and a condensed letter of decided contrast in conjunction, and yet consider it high art to use a grotesque italic letter in conjunction with a roman letter, where it is both unnecessary and uncalled for, as has been done in the resetting, Fig. 2? If in associating Blair and Caslon Text we are flagrantly violating a principle of art, so indeed are we here. It may be that both are to be classed as "fads and fancies" and will perish one with the other as we become FREDERICK F. TURNER. more rational.

A LITTLE TALK ABOUT PROFIT.

To the Editor: Baltimore, Md., Aug. 23, 1905.

There has been considerable discussion in The Inland Printer lately on the subject of prices, costs and profit, and much helpful matter has been given to the trade.

There is a thought, however, which has been foremost with me ever since I started in business, that I have never seen in print and which impresses me as the keystone of success.

Profit is something entirely separate from and independent of cost.

If I turn out a job for \$10 which costs me \$10 to produce, it is simply doing nothing. The \$10 which is received is absorbed by the costs and amounts to nothing more than \$10 minus \$10, which equals nothing.

Now, suppose I receive \$11 for the job. We then have

a difference of \$1, which is the profit, and this profit is all that remains after the cost is paid. The \$10 coming and going leaves me neither richer nor poorer, but the \$1 is mine to keep. This dollar, then, is all that is of any interest to me; this is my dollar.

Suppose, again, I can get \$12 for the job. As before, \$10 is swallowed up by the cost and the difference is mine, but now there are \$2 of mine instead of one.

The point I wish to make clear is that any change made in the price has its effect entirely on the profit—my portion of the price—and none whatever on the cost. Thus the only way in which to conduct a paying business is by making the price high enough to insure as large a profit as possible.

If the printing business is a "ten per cent" business, I believe it is only due to the fact that we have not the grit to charge a profit of twenty per cent and thus double our profits.

In order to do this, we must do our own figuring and never let the customer set the price.

A case in point just presents itself to my mind: A customer asked me for an estimate on twenty thousand laundry lists, to be done in red and black ink on fifty-pound super. Without waiting for me to make the estimate, he hastened to inform me that he had paid 60 cents per thousand for the last lot. I answered that that is of no interest to me whatever, for I always do my own figuring. My price was 95 cents a thousand, and I told him that was as near to 60 cents as I could get.

He staggered at the price, but I insisted that I had gone over the figures carefully a second time in my effort to see how the other fellow could do it for his price, only to find that it was impossible.

To my amazement he gave me the order and paid 95 cents. I have never learned whether it was only a bluff, or if some poor fellow did actually do the work at that price, but I am satisfied he could not get them again for the same money.

In closing, let me say that I regard THE INLAND PRINTER as a very valuable assistant and have found in it many suggestions which have been used with profit.

W. H. RICHARDS.

MORE LIGHTNING POETRY.

To the Editor:

CINCINNATI, Aug. 26, 1905.

In response to your request for some "lightning" poetry, I respectfully submit the accompanying lines:

THE MESSAGE OF THE LIGHTNING.

A boy, I deemed it best of sports
To sit alone and fix my eyes,
In wonder lost, upon the darts
That pierce the sultry summer skies.
The substances of my conjecture
Were mostly of uncanny texture,
Until once at a fireside lecture
I heard accounts of Franklin's lore:
Then, wiser grown, the charm was o'er.

And yet—though man has traced the laws
That flash the lightnings weird and wild—
A skeptic, I still doubt the cause
And hold it true with nature's child:
When o'er the low and sable heaven
The clouds are tossed and tempest-driven
And earth and sky seem thunder-riven—
Then nature's God in cryptogram
Proclaims with flaming words "I am!"

C. Stellendheld.

Schuyler Miller, writing from Peru, Indiana, says: Noting in the August PRINTER the article under caption "A Poet's Theme," we were reminded of an old-time Indiana tourist printer by name of Willis Randall, who, in his travels, made this town on an average of four times yearly.

A man endowed with intelligence above the average run of his kind, a fellow of good and jovial disposition, but given to the one besetting sin of imbibing liberally of the fluid that makes the drunk come. His home was at Ligonier, Indiana, where he died some four years ago. His eccentricities were many, one of the most striking being his aversion to riding on cars, preferring the turnpike, no matter how flush he was, thereby gaining for himself the sobriquet of "turnpiker."

Many are the stories told in Indiana printing-offices of this man's peculiar habits and sayings. With enough self-assertiveness to walk into the sanctum of the most exclusive of Indiana editors and talk in his jocular way, he became acquainted with all and none were exempt from his request for "10c" when he had his habits on.

The following version of Franklin and his kite was Willis' favorite when partly under the influence, and delivered in his own peculiar style never failed to bring forth the price of "refreshments."

While others shunned the murky skies, where flash on flash was brightening, Brave Franklin went to fly his kite and bottle up the lightning. And since that time when cares oppress and hard the times are tightening, The printer seeks to drown his woes in flasks of bottled lightning. In his warm heart 'neath tattered garb, a place for grief to rankle in, He takes his lightning, flies his kite and thinks himself a Franklin.

JUST ABOUT FISHES.

To the Editor: TACOMA, WASH., Aug. 6, 1905.

On page 536 of your July, 1905, issue there appears a full-page half-tone entitled "A Rainbow Trout — a 20%-inch beauty, the largest ever caught in Soda Creek, near Steamboat Springs, Colorado."

Now I don't want to make any one feel bad, but I nevertheless enclose a photograph of a twenty-nine-inch



A TWENTY-NINE-INCH RAINBOW TROUT.

beauty—a rainbow trout—caught in the Skokomish river, near Tacoma, Washington, July 8, 1905, and which weighed six and one-half pounds.

The members of the Congar Creek Fishing Club, composed of John Holgate, W. L. McDonald, E. B. Judson, Samuel A. Perkins (the Washington newspaper magnate) and Ethan Allen, of the Allen & Lamborn Printing Company, all of Tacoma, caught during a week's stay on the Skokomish river, more than one hundred and fifty pounds of the speckled beauties, many of them beating the "Soda Creek" record by from one to nine inches.

The photograph enclosed is of a fish caught by Champion John Holgate, measuring, as I said, twenty-nine inches and weighing six and one-half pounds. The next largest caught was by E. B. Judson, in the "pool," just back of the boy in the photograph, and which measured twenty-eight inches and weighed five and three-quarters pounds. Champion John Holgate caught, several years ago, in this same river a rainbow trout weighing ten and three-quarters pounds, and which has been accorded a resting place in the Smithsonian Institution at Washington, D. C.

STANDARDIZING PRINTERS' RULES.

To the Editor: Hamburg, Aug. 10, 1905.

In the fifth number of your periodical, we have just read the report of your Berlin correspondent, and beg to call your attention to the fact that your reporter is not well enough informed on the matter of type rules, which is at present coming to a close. It is true that we, the firm of Genzsch & Heyse, completely surprised not only the printers, but the typefounders as well throughout Germany, when we introduced in December, 1903, the universal type-rule system, which system we had perfected and established several years before.

After the well-known typefounder, Smalian, had referred to the absolute necessity of a type-rule reform for about thirty years, without accomplishing the desired result, it was the firm of Genzsch & Heyse who published the system, which at that time was considered the standard and had already been put into practice in America, in the typefoundries of Inland Type Foundry, Barnhart Bros. & Spindler and the American Type Founders Company.

As you will observe by reading the official report on page 381 of No. 26 of Zeitschrift fur Deutschlands Buchdrucker, a special committee of the German Printers' Union carefully examined our universal rule system, and after discussing the matter and exchanging opinions with Schelter & Giesecke and other typefoundries in Germany, it was decided at the convention of German printers, held in Hamburg, June 11, 1904, that our system was the best and would meet the demands of the printing trade.

In order to make possible the introduction of type-rule reform (for which we laid the foundation), the German Printers' Union has so far carried out the wishes of the remaining typefoundries in that it has permitted, out of consideration to the still existent older styles of type, an alteration of the rule arrangement in some few grades; nevertheless, as is evident from the communication on page 325 of No. 23 of Zeitschrift, it still clings to our universal rule, founded on the basis of the two-point brass rule. The alterations, which apply principally to body nine and ten, can not be regarded by any one as improvements, as in both these grades one line may project a half a point.

However, we believe that the printers in Germany will, through constant practice, soon perceive the defectiveness of such a rule, and will demand that the type rules of all degrees be systematically made to conform with each other.

As stated in the report of your Berlin correspondent, it is not so that the so-called "German standard rule" (perfected by Berlin typefoundries) will be generally established, but our universal type rule will head the list and bear the honor, in spite of the alterations, for this system has been approved by not only the printers, but the typefounders as well.

We believe that we are indebted to you for this helpful explanation, and can no doubt take it for granted that you will bring the contents of our present letter to the attention of your readers, as soon as possible, for it will certainly be of interest to the latter to know that, after a hard struggle, our firm has succeeded in introducing into Germany the American highly prized idea of type-rule reform on the basis of a two-point brass rule.

GENZSCH & HEYSE.

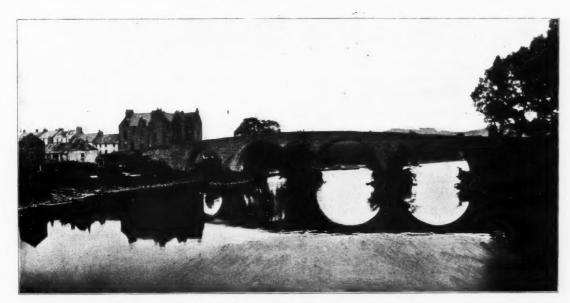
PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.



NGLISH journalism on the Continent appears to have come to stay. After a three months' experimental production of the London Daily Mail simultaneously in the French and British capitals, the proprietors of the paper have secured large

premises in the center of Paris and are making arrangements for the production of the entire paper here. When the Daily Mail first came to Paris, only two of its eight pages were composed on the spot. These were the pages containing the latest English, American and foreign news, market reports, leader and literary articles. The whole



" KEY OF THE HIGHLANDS." The Old Historical Bridge at Stirling, Scotland.

TRAVELING ON THE EDITOR'S PASS.

A certain lawyer says that many years ago he went to a Western State, but, as he got no clients and stood a good chance of starving to death, he decided to return eastward again. Without any money, he got into a train for Nashville, Tennessee, intending to seek employment as reporter on one of the daily newspapers. When the conductor called for his ticket he said:

"I am on the staff of --, of Nashville; I suppose you will pass me?"

The conductor looked at him sharply.

"The editor of that paper is in the smoker. Come with me. If he identifies you, all right."

He followed the conductor into the smoker; the situation was explained. Mr. Editor said:

"Oh, yes, I recognize him as one of the staff; it is all right."

Before leaving the train, the lawyer again sought the editor.

"Why did you say you recognized me? I'm not on your paper.'

"I'm not the editor, either. I'm traveling on his pass, and was scared to death lest you should give me away."-Fourth Estate.

of this, consisting of fourteen columns of solid matter, was sent over by wire from London every evening between 11 P.M. and 4 A.M., and notwithstanding the natural difficulties inherent to the transmission of long press messages to a foreign country, not one single hitch has occurred. Indeed, comparing the Paris edition with the one produced in London, it is found that with the exception of a punctuation mark here and there, the one is an exact facsimile of the other. The remaining six pages, consisting of general news and advertisements, were brought over in "biscuit" by a special messenger early every morning. The plates for these and for the two pages composed in Paris were cast in a French foundry, and the edition run off on the machines of a Parisian journal. In the new premises which the Harmsworth combine are fitting up, provision will be made for producing the entire paper, independent of outside help. A special wire, direct from office to office, will connect the London and Paris establishments, and the printing plant will be equal to that of any London newspaper. The British journal will thus be on a level with the European edition of the New York Herald, the only other paper of importance produced on the continent of Europe in the English language. At the same time Mr. Gordon Bennett does not intend to be put out of the running by Sir Alfred Harmsworth. The American journal has ordered new machinery from the States and made arrangement for an increase in the number of pages. The struggle between the American and the Britisher is going to be a keen one.

Apropos of American and English newspapers published in France, the New York Herald has made a great advance on its British rival. At this time of the year the English-speaking population is all at the seaside or in the mountain resorts. Trouville-Deauville is one of the most important of these holiday places, and it was essential that the papers should be there early. The railway service, however, only delivered the newspapers a little before noon - much too late for a morning journal. The New York Herald therefore arranged with the big automobile manufacturers for their paper to be carried out the 132 miles which separate Paris from the sea on a powerful racing car. The result is a wild, mad ride in the early hours of the morning over the splendid roads of Normandy at a speed sometimes reaching sixty-eight miles an hour, and never dropping below forty. The American paper gets there, and if rival journals wish to be on the spot at the same time they will have to adopt similar methods, for not even a special train would be able to beat the record of this racing automobile.

Although thousands of dollars annually are paid by American journals for press messages between Paris and New York, very little has been expended by Paris journals on telegraph messages between the States and France. A change has recently been made by Le Matin, one of the most important of Parisian dailies, which has inaugurated a special telegraphic service every night between its New York correspondent and its headquarters in Paris. By a special arrangement, also, the New York Sun supplies the French journal with its latest news from all parts of the world. By this arrangement the French public are likely to obtain much more reliable and extensive news from the States than has hitherto been available. In announcing this change to the public Le Matin does not forget to blow its own trumpet, and at the same time it tells us many wonderful things about the importance of the New York Sun. As a consequence the Paris edition of the New York Herald takes the French journal severely to task in a leader headed "A Prophet is Not Without Honor Save in His Own Country." Sarcastic remarks are made concerning the special wire that appears to have been laid to link the Boulevard Poissonnière to Park Row nightly, and particulars are asked of this wonderful electrical invention by which "special wires" are laid between Paris and New York without detection. The French journal had stated that the Sun is in America what the Times is in England. The Herald regards this as an ambiguous compliment, "for the Sun once enjoyed the reputation of being readable, a characteristic which has never been claimed for the London Times." To the Matin's statement that the Sun is the most completely equipped of American journals, the Herald asks, "Is the New York World aware of this? Did the American know it? Has the Tribune or the New York Times ceased to exist? 'The Sun,' continues the Matin, 'is the sole American journal possessing its own news service.' Here is an affirmation that will probably fill Mr. Pulitzer, Mr. Hearst, Mr. Whitelaw Reid and Mr. Ochs with surprise, or amusement, or both. It is evident, in fact, that in the Sun New York has been entertaining an angel unawares."

On the occasion of the visit of the British fleet to Brest and the American fleet to Cherbourg last July, no French journal thought of publishing an edition in English for the benefit of the visiting officers and crews. No sooner, however, does the French Northern Squadron put into Portsmouth on a friendly visit than several London newspapers publish several columns of their news in the French language and distribute the copies on board the ships by means of special motor boats. The French, as printed by the London Daily Mail and the Express, is not exactly as Voltaire or Chateaubriand wrote it, but any one who is aware of the difficulty of producing a newspaper in a foreign language without the aid of a specially trained staff will forgive a few errors in view of the enterprise displayed.

Honor has been conferred on the Fédération Française des Travailleurs du Livre (Typographical Trade Union) by the selection of Monsieur Keufer to the post of vice-president of the International Exhibition of Industry to be organized by the French government in 1909. Leaving his native town of Ste.-Marie-aux-Mines in Alsace when that province was annexed by Germany, in 1871, M. Keufer came to Paris, and has for over thirty years been connected with the Typographical Trade Union. For over twenty years he has filled his present position at the head of the French Federation and has won esteem from all sections for the ardor with which he has kept in check the extremist section.

L'entente cordiale meets us at every step, and has even got into the inner workings of printerdom. At the eleventh typographical congress of the Union of Master Printers of France, held last month at Rouen, an English delegate, Mr. Harry Cooke, was present as the representative of the English Federation of Master Printers. This is, we believe, the first time that British and French employers have been brought together. Following immediately on the trade-union congress at Lyons, this meeting of the master printers of France was of more than usual importance. The men's society is resolved on obtaining a nine-hour day next year, and has increased its members' subscriptions in order to be prepared for the struggle. A recent vote taken in the Paris section gave, out of 2,035 voters, 1,312 in favor of the increase of subscriptions, 699 against and 24 neutral. At their congress in Lyons the men had asked for a mixed commission of employers and workers to examine various conditions of work. The employers replied to this at their congress by appointing a commission of six members, three to be elected in Paris and three in the provinces, to meet a committee of the same number of delegates from the men's federation. Perhaps by this means an entente will be arrived at on the question of the reduction of hours without recourse to violent means.

The confederal label was strongly repudiated by the masters' congress, and a note sent round to every master printer in France pointing out what is, in the opinion of the congress, the true significance of the trade-union label. The note states that the label signifies adhesion to the General Confederation of Workers, which has for its object the abolition of employers, and the destruction of the bourgeoise element in society by means of general strikes. It signifies a pact with internationalism and revolution, for the meetings of the General Confederation of Workers are opened with the singing of the revolutionary song "L'Internationale." The note advises employers to point out to customers the true significance of the union label. Naturally this decision has not met with the approval of the Workers' Federation and protests have already been made.

The congress also voted against the proposed law granting old-age pensions to workers, declaring that the matter should be left to private initiative, with encouragement from the State and employers. This decision,

too, has failed to meet with the approval of the men's

On the subject of the Imprimerie Nationale, which is just about to enter upon a great extension, both the masters' and men's congress were in accord, a committee of six delegates from each side being appointed to devise means to put a stop to the menacing attitude of the national printing works toward private industry. Other matters discussed by the Rouen congress were the importance of the composing machine, postal reform, responsibility in case of fire, factory inspection, the German tariff, customs duties and the ever-present question of competition.

Madame Hofer ought to have a profound respect for the press. A few days ago the good dame was an obscure canteenkeeper in a dragoon regiment stationed at Sedan. She bought a ticket in the Press Lottery and woke up the next day to find herself the possessor of the sum of \$200,000. Who will dare to say now that there are no plums in newspaperdom?

M. Renault, a Parisian typefounder, feeling that he had earned the reward of his labors, decided to retire from business, and in consequence sold his establishment. Before leaving he distributed among his workpeople, as a parting gift, the sum of \$25,000. Every member of the staff, from the oldest workman to the youngest apprentice, benefited by this generous gift, the individual sums received varying from \$100 to \$600. M. Renault, who does not believe in being generous only when death has abolished the value of money, has always shown himself a generous employer. During the Paris exhibition of 1900 he voluntarily increased the salaries of all his workpeople ten per cent, to enable them to meet the increased cost of living during that year.

A WORD OF SYMPATHY.

A Sydney Bulletin contributor gives a word of sympathy to compositors, while descanting on the angularities of the caligraphy of some of those who supply newspaper

"Notice the little, affected mannerisms in the manuscript of writers. As a rule it is young writers who affect them - writers who have never really done enough writing to acquire mannerisms. For instance, some never dot an 'i' or cross a 't' - a very annoying piece of affectation. Some never write the word 'and,' but use some mysterious Chinese sign instead. Some never punctuate, or do it so carelessly that the marks are scarcely visible. Some carefully punctuate, but affect to ignore the use of capital letters. But the affectation of illegible handwriting is the most common, and does the most to prevent the proofreader ever getting anything better than a back seat in the Heavenly Kingdom. Two of the worst offenders in this respect that I ever knew were, however, old hands. They both wrote a paw that looked like a cat fight, and ever since seeing it I have had an augmented respect for the compositor. The man who could find a meaning in these fearsome hieroglyphics could find the North Pole any morning before breakfast. Yet with all his ingenuity there are three words in our language that always undermine the compositor's intelligence. The first is 'lovely'; every compositor and reader agree, dead against the context, that it must be 'lonely.' Then there is 'doze,' that is always 'dose,' even though you print it, as I have done before now. Lastly, there is 'cheery'; no man with type in hand can sleep soundly o' nights unless he has made it 'cherry.' Beyond this I have nothing but grateful feelings toward compositors, and hope to meet the whole tribe in Heaven."

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



T the time of penning these lines the holiday season is in full swing, and printers who can afford the luxury are hieing themselves to the seaside or country, where for a week or two they may enjoy the fresh breezes and inhale sufficient pure air to

clear out the corners of their lungs that are filled up with the dust of the type cases and the stuffy workrooms. The annual holiday is a good thing for the workmen's health, as well as for the employers', and our progressive firms are generally recognizing this by granting an annual holiday - with wages paid - to all employees who have been some time in their establishments, and who may be reckoned as permanent hands. Some houses are even going beyond the giving of a holiday, and are providing clubhouses of a sumptuous character and recreation grounds wherein their workers may disport themselves.



SPHINX, THAMES EMBANKMENT, LONDON,

The action of the Rotary Photographic Companyone of the largest postcard-producing firms - is an instance of this care for the hands employed. They have purchased a fine residential estate, with large house, orchard, gardens and lawn, close to their works, and the object of a gathering held the other day was to formally hand over the key to the chairman of the club and declare the house and grounds open for the use of the employees. In the course of an interesting speech, those present were informed that each of the company's workers were given a Christmas box equivalent to five per cent of their wages, a holiday with full wages, an annual outing and free medical attendance, and that was in addition to the new clubhouse which was then formally declared open. On the ground floor of the clubhouse there is a reading-room (beautifully furnished in drawing-room style), a cardroom, a committee-room, a dining-room and a billiard-room. On the upper floor there is a similar reading-room for the ladies, several bedrooms and a magnificent bathroom, fitted for spray, douche and other baths. There is also a library which is not quite ready yet. The directors of this progressive firm attribute much of its phenomenal success to the interest and spirit with which the employees carry out their duties, and believe that by thus treating them well they add to the profits of the firm by the earnest and willing service that is given.

A new French rotary composing machine has been built by M. Beha, in which the line is set up in matrices and then cast, as in the Linotype. It has indeed a combined resemblance to the Linotype, the Typograph and the Dyotype, but it differs from these machines in the fact that its principal movements, being nearly all cylindrical, permit a carrying rotary movement that causes the matrices to glide into the collector in the most easy manner. The machine is in appearance somewhat like a bronzer, and occupies about the same space, and the inventor claims that it is possible to set one hundred per cent more on it than can be done on any existing machine of this class. There are ninety-six characters on the keyboard. The matrices are justified by elastic spaces, and, after the line is cast, are automatically distributed. No particulars as to price are yet given.

An enterprising American inventor, Mr. George Livingstone Richards, has established in Fetter Lane, E. C., his wonderful machine that folds, wraps, addresses and sorts magazines for post. The inventor claims that the machine does the work of a hundred men. In the space of an hour it folds up thousands of magazines, puts them in gummed wrappers, addresses each one to the person for whom it is intended, and sorts them out into sacks, according to the locality to which they have to be sent. It has taken Mr. Richards three years to complete the machine. He calls his invention "The Auto-Mailing Machine." To say that he is proud of its almost human completeness is scarcely to express his fondness for a thing with which he says he "lived, ate, slept and walked



BEDDINGTON POSTOFFICE, LONDON, ENGLAND.

A Quaint Old House of the Fifteenth Century.

A rumor is afloat - whether true or not it is too early to be certain - that the "Associated Typefounders," as the firms that compose what is known as the "ring" call themselves, are about to make startling reductions in the price of type. The introduction of the Linotype and Monotype has deprived them almost entirely of the newspaper orders that they used to have, and the great number of printers who cast their own body types and the multiplication of small founders who cut prices have seriously affected the older firms, and so, to endeavor to get back lost trade, rumor has it that free double cases are to be given to all purchasers of jobbing fonts where the order for each font amounts to not less than \$8, and all display types, such as Antiques, Ionics, Clarendons, Blacks, Church Texts, Sans, Dorics, Gothics, etc., will be sold at much lower rates. Even more startling reductions are to be made if necessary, and one object is to be the exclusion of the American and German typefounders from the British market by making it impossible for them to make a profit at the prices at which they would have to sell to compete with British houses.

in the street for three years." The Auto-Mailing Machine fascinates every one who watches it. You see piles of newly printed magazines fed in at one side and a moment afterward you see them, wrapped and addressed, tumbling gently into their appointed sacks on the other side. Mr. Richards is the proprietor of the Brown Magazine, Boston, and is here to offer his invention to British printers. On this side, however, there is not so much mailing of magazines as in the United States, most of our distributing being done through the local news agents. Mr. Richards is hopeful, however, that he may succeed in inducing our printers and publishers to invest in his very ingenious and wonderful mailer.

The London Society of Compositors has decided to issue a monthly magazine, to be called the *London Typographical Journal*; it is to be 2 cents and is to consist of sixteen pages text and a four-page wrapper. The control of the journal is to be entirely in the hands of the society, but the scope of the contents is to include the work of all kindred trade unions. The editorial work is to be conducted by the secretary, assisted by a subcommittee of three, to

be appointed by the executive. It is suggested that an organ jointly owned by all the printing trades, say, through the medium of the Federation, or with the provincial and Scottish Circulars and the London venture rolled into one, would be a better idea. The circulation is to be a compulsory one on the various chapels.

All the station bookstalls on the English railways are at present held by the old and eminent firm of W. H. Smith & Son, whose great building in the Strand is so interesting to American visitors to London, and the firm has for so long enjoyed this monopoly that it comes as a surprise to the public to hear that it is about to come to an end and that in future the leases of the bookstalls will be put up for public tender. There is also a rumor that one of the largest and most hustling of the new purveyors of cheap newspapers and snippety literature intends to obtain the control of this business, with the primary view of pushing the sale of his own papers and publications. In the interests of the public, which demands before all things impartiality in the distribution of their various daily and weekly papers, the management of the railway bookstalls in the interests of any particular newspaper or group of newspapers is much to be deprecated. It would undoubtedly be a great public advantage if the railways concerned could see their way to exclude newspaper proprietors and to accept tenders only from recognized members of the wholesale trade. It is to be hoped that, in the changes which will be made, measures will be taken to safeguard the interests of the present stallkeepers, for whom any change of proprietors must be the reverse of advantageous. So large and so deserving a class of almost public servants ought to receive special consideration in the event of any change, but, of course, it is always on the cards that Messrs. Smith & Son, with their extensive knowledge of catering for the literary needs of the railway passenger, may be the successful tenderers.

At the commencement of these notes I said that this was the holiday season. It is also the season of the "beanfeast," or "wayzgoose," and every Saturday troops of happy printermen go off to enjoy the country air, the pleasure of a good dinner among congenial surroundings, and, alas, too often, to return in a somewhat muddled condition, that somewhat discredits these ancient and venerable institutions. Still, with all their drawbacks, these "beanfeast" dinners are an excellent means of promoting harmony between employer and employed, for the master as well as the men sit at the same table, and partake of the same fare, and there is generally much speechifying and wishing of prosperity for the coming year. Anything that tends to promote a good feeling between master and man is to be commended, and in this connection may be noted an interesting incident that occurred the other day in the office of a London printer, when three separate deputations entered the sanctum of the oldestablished firm of printers, Messrs. W. Speaight & Sons, Fetter Lane, E. C. The occasion was the celebration of the seventieth birthday of the managing partner, Mr. J. J. Speaight, printer of the Christian World and many other well-known newspapers, son of the late Mr. W. Speaight, printer of the first Nonconformist newspaper (The World, 1830) and nephew of the late Mr. Edward Speaight, for many years day printer in charge of The Times. The good wishes of his employees were expressed by the first deputation in presenting an illuminated address to "a just and upright employer." Mr. Stokes made the presentation on behalf of the men. The second deputation represented "a few friends," by whom Mr. Speaight was presented with a handsome tantalus, Mr. F. Cumbers

making the presentation. The third deputation consisted of the whole of the executive staff, who, as a "mark of high esteem and affection," presented Mr. Speaight with a handsome candelabrum. Such an incident shows well the regard of the good employee for the employer who conducts his business in such a manner as to command the respect of those under him.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

JUDD MORTIMER LEWIS.



HAT the newspaper-reading public of America has a warm spot in its heart for the writers of child verse is again brought to mind by the popularity and widespread clipping of the writings of J. M. Lewis, of the Houston Post, by the exchange

editors all over the country.

Mr. Lewis is another addition to the long list of those who have entered journalism from the ranks of printerdom. He was born in Fulton, New York, in 1867. At



JUDD MORTIMER LEWIS.

about the age of eighteen he entered the employ of the A. N. Kellogg Newspaper Company, at Cleveland, Ohio, as a stereotyper, and remained with them until June 1, 1901, when he joined forces with the Houston Post, filling the position as he says "of paragrapher, exchange editor, poet and funnygrapher," in which varied capacity he furnishes approximately two columns of original matter every day, and he admits that he enjoys the work.

As to Mr. Lewis' work as a newspaper poet that has gained for him such widespread appreciation we can not do better than to quote the following from an advance notice of a book that is to be issued shortly by the Houston Printing Company, which will contain a collection of Mr. Lewis' poems:

"We can say little regarding Mr. Lewis' ability as a poet that the world does not already know; his work has at different times and by widely scattered publications

been compared to and rated as superior to the best efforts of Riley and of Eugene Field. Comparisons, however, are odious, and we make no such claims, our only claim is that Lewis is Lewis, and that his work is so distinctive and exquisite as to give him a place by himself. His baby poems have brought him letters of appreciation from lovers of children all over the land; his love lyrics have brought him letters of enthusiastic commendation from delighted lovers, and these exquisite humorous, pathetic and sentimental gems have been reproduced in publications in England, Canada, Mexico, Japan and the Philippines, while newspapers of the United States may truthfully be said to have the Lewis habit."



MARJORIE AUGUSTA LEWIS.

Three years old — the source of Mr. Lewis' inspiration for his baby poems.

From a collection of over sixteen hundred, Mr. Lewis sends the following selections, as he wishes it to be understood that he is never too busy to show goods.

THAT'S WHY.

When you hold your arms up to me
And you tell me not to go,
And I lift you up to kiss you,
Or I bend away down low,
Don't you know, dear heart, I'm going
To the task I've got to do
Just because I love you, baby,
Just because I'm loving you!

Just because I love you, baby,
Just because I'm loving you,
Do I kiss you, dear, and leave you
For the task I've got to do;
And I come back home at evening,
When the sun is sinking low,
Just because through all the day, dear,
I have loved you, loved you so.

So be at the gate to meet me, As you were to say good-bye; Let your lips be pursed for kisses,

Let me see your tresses fly
As you run, dear heart, to meet me.

And I bend away down low;
And I'll lift you up and bug you

Just because I love you so.

WISHIN' TIME.

When the wishin' time of year,
When the fishin' time of year,
When the flowers are a-bloomin'
And the coaxin' rains are here,
When the mockingbirds are callin',
And of nights the caterwaulin'
Of the lovelorn cats are smiting
The tympanum of the ear,
Don't you wish that you could go
Where the country breezes blow,
And the old trees seem to beckon,
And to whisper: "Come on, here?"

When the dreamin' time of year,
When the gleamin' time of year,
When the moon shines all the night-time
And the days are bright and clear,
When of nights you hear the callin'
Of the mockingbirds, and fallin'
Through the darkness comes the whirrin'
Of the crickets to your ear,
Don't you wish you could skedaddle
Back to where you used to paddle
In the branch, back where the breezes
Seem a-whispering: "Come here."

THE FLAGS.

(Written at the time Congress passed the bill authorizing the return of captured battleflags to the South.)

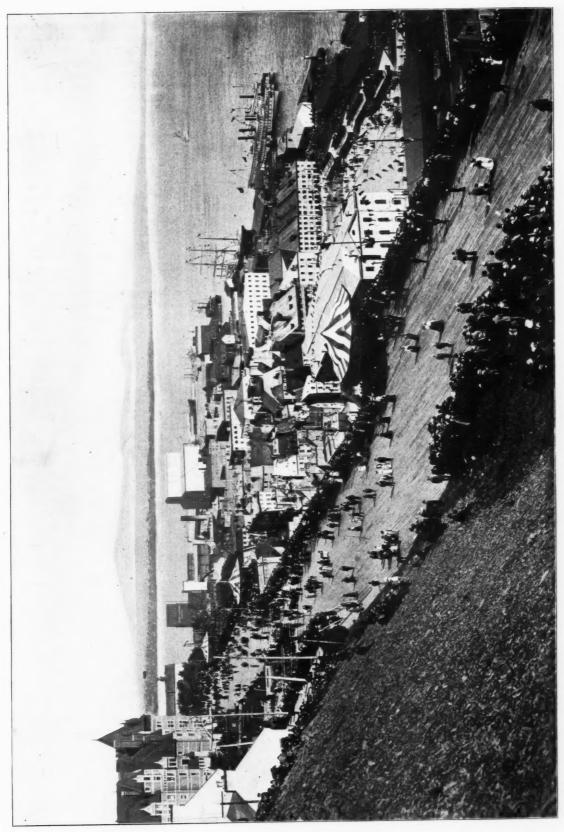
Aye, bring the flags, the tattered and shot-torn,
The rent and faded banners that were borne
By hands now dust, and cheered by lips now dead,
Flung high o'er rampart rent with shot and red
With blood of brave, brave men of North and South!
Aye, bring them back! With eyes tear-dimmed and mouth
Whose lines show grief, and, back of grief, a pride!
The South will take them! For these flags have died
Brave men — no braver! in the rain of death
The flags were yielded only with their breath.

Aye, bring the flags, the flag at Sharpsburg lost!
And bring the flag at Appomattox tossed!
Bring them to Dixie, where, for what they mean,
The hearts long dust, the weary years between
Old Dixie's strains, the far-flung rebel yell,
The sons who died in war's red seething hell,
They will be treasured, kissed with pain-drooped mouth!
There is no North to-day nor any South;
Abreast they march where unwon heights still gleam;
But save the flags, mementoes of a dream.

LULLABYE.

Elfland horns are faintly blowing,
Blowing, blowing,
Faintly calling;
Little folks are sleepy growing,
Growing, growing;
Lids are falling.
Wearily each shoe and stocking
Comes away; outside the mocking
Of the mock-bird swinging, rocking
On its perch rings clear and high,
Mingling with a lullabye.

Little folks asleep are falling,
Falling, falling,
Sleepy growing;
Far away nightbirds are calling,
Calling, calling,
Cows are lowing;
Soon will all the world be sleeping,
Babes in mothers' arms are creeping,
And the katydids are cheeping
To the moon up in the sky,
All intoning, "Lullabye."



DUFFERIN TERRACE, QUEBEC, CANADA — GRAND TRUNK RAILWAY. Photo by William Notman & Son, Montreal, Canada.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS .- Printed on heavy ledger paper. 15

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.-By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps., etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

Modern Book Cohrosition.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

ing and mechanism. Cloth, 12mo, 477 pages, \$2.

History of Composing Machines.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in The Inland Printer. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

leather, soft, \$4; cloth, \$5; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes. The Trimming Knives, Erecting a Machine, Two-letter Attachment. Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it landy for reference. 218 pages. Price, \$2, postpaid.

The Swedish Typographic Federation has 3,575 members. Of 149 composing machines in use, 73 are Typographs, 67 Linotypes, 7 Monolines and 2 Monotypes.

MONOTYPE KEYBOARD .- J. R. Phillips, West Philadelphia, Pennsylvania, asks the opinion of brother Monotypists regarding a trouble experienced by Monotype keyboard operators. He says: "When a key has been out of use for any considerable period the plunger becomes slightly coated, and when depressed, gums in the bushing, thereby causing annoyance and loss of time by failing to properly respond." Answer .- John Kopp, Monotype operator in the Henry O. Shepard office, Chicago, has devised a remedy for trouble of this nature. He procured a piece of thin

bookbinder's leather and marked it off into 255 squares, an inch apart each way. At each intersection of the lines a hole was punched through the leather and then the key buttons were removed and the leather piece slipped over the plungers and down as far as the shoulders. The key buttons were then replaced and served to hold the leather cover tightly in place. The top rim plate of the keyboard was then unscrewed and the leather trimmed and the edges slipped beneath the plate, which, when replaced, made a dustproof shield for the keyboard plungers. It has been found that keyboards protected in this way do not become dirty and the key plungers do not bind, no matter how long left unused.

SHEARING OF MATRIX EARS .- An operator writes: "I am using a very old font of matrices, badly used up, and alignment is impossible. I have carefully adjusted vise-automatic and first elevator, the latter adjustment being made with a line of new matrices. Yet when I put in new sorts, they will, in a day's run, become slightly sheared. It is the upper edge of the lower front ear which is sheared." Answer .- The first elevator and vise-automatic adjustments must be out, as nothing else can shear the inside lower ear of matrices. The adjusting screw which limits the down stroke of the first elevator is probably set too low. There should be a clearance of onesixty-fourth of an inch beneath this screw when the first elevator rises to make alignment. This will insure the matrices being lowered far enough to enter the groove in the mold without friction. Set the vise-automatic when the elevator is at its full down stroke, so that the dog barely clears the pawl in the stop rod. Be sure that the knife wiper or the latch rod, which moves the wiper, are not interfering with the stroke of the elevator.

TRIMMING KNIVES .- C. S. F., a Michigan operator, writes: "I am having trouble with a No. 2 double-deck machine. Small particles of metal gather on the lower knife-block liner, on the end toward the mold where the bevel begins. This causes the letters on the end of the slug to be smashed when ejected. The block has to be taken out very frequently and cleaned. It is a new one and seems to be perfectly free from anything which could cause the metal to stick - no burrs or rough spots. This trouble seems to occur only on slugs with the one-point rib - never on solid slugs. (2) The knives have to be adjusted every time I change the length and thickness of a slug. The back knife seems to work away from the slug and frequently has to be driven back. How can I fix it so that it will stay where it belongs?" Answer .-New machines have a support directly beneath the knives against which the mold is pressed when slug is being ejected. Metal will gather here and bruise the face of slugs. The only thing to do is clean it frequently. (2) If screws which hold the back knife are tightened they should prevent knife slipping. Some machinists place paper between the knife and the frame to prevent slippage.

COAL-OIL BURNER TROUBLES .- An Indiana operator writes: "We have an oil burner for our machine and it is very difficult to keep metal at proper temperature, and back squirts are so frequent that it is very annoying; sometimes it is so from metal being too cold and sometimes too hot. Could there be any other causes when lock-up seems to be square and not too tight? Will too loose lock-up cause back squirts? Mouthpiece seems to be perfect and not warped. If metal squirts behind disk so machine can not be backed easily off locking pins, would it be all right to disconnect mold slide and pull out pinion which turns mold disk so it clears pin on flange, and allow machine to return to normal, then push disk off of pins in order to lower disk?" Answer .- Your trouble is

caused from lack of regulation of temperature of the Probably there is not enough mercury in the governor. Remove the adjusting stem which projects at right angles from the side of the governor and pour in mercury at the top of the governor, when the metal is cold, until it runs out at the opening. Then replace the adjusting stem. When metal gets too hot, screw in on the stem, or out on it when the metal gets too cold. When you once get it adjusted, it should control temperature. Regulate the flow of oil by means of the needle valve and set the pointer on the dial to about one hundred and twenty drops per minute. Keep the burner clean and free from metal. Your question regarding whether a squirt will occur if metal-pot does not lock against mold shows lack of knowledge of this part of machine. You must know that if the pot does not close against the mold, metal will flow all over the back of the disk. There must be a tight joint between the pot and the mold and the mold and the matrices, so metal can not escape from the mold cell when the pump acts. It is very unusual for metal to squirt behind disk in such quantities as to prevent the machine being backed off locking pins. No harm can result from disconnecting mold slide and allowing the machine to turn around without revolving the disk, though, of course, it can not go any further than the ejecting position, as the ejector must pass through the mold cell before the machine can come to normal position. A new edition of the "Mechanism of the Linotype" which has just been published contains full instructions regarding the coal-oil burner. You should get a copy of this book.

HIS BETE-NOIRE.

The Herald's mills were grinding fast
When the machinist before them passed;
He thought he had them on the run,
When came this yell from No. 1—

MACHINIST!

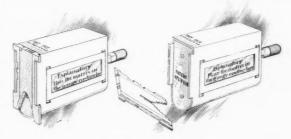
The letter "1" in channel "o,"
Quite often it was wont to go.
When this had been attended to
There 'rose this shout from No. 2—
MACHINIST!

A twisted "mat" had urged the call,
A twisted "mat"—oh, that was all;
"Twas out at last, he laughed with glee—
The same old dirge from No. 3—
MACHINIST!!!

Incessantly he hears that shout,
It nearly drives his senses out,
So oft' to hear in accents shrill:
"Now won't you come and fix this mill?"
MACHINIST!!!!!

-L. P. Artman, in Typographical Journal.

A HANDY MATRIX GAUGE .- J. W. Steele, Linotype machinist on the Chicago Journal, has invented a useful gauge for determining exactly what font and face any certain matrix may be. It is particularly valuable when ordering sorts, as with it as a guide, mistakes can not be made. To determine the face or font of a given matrix, it is placed in the gauge, on one edge of which are a series of graduations. When it is known that all Linotype matrices are marked on the foot with notches or nicks, the number and location of which indicate the face and font, it will be seen that the gauge will give a correct reading of the notches in any matrix placed in it. It is then only necessary to look up the list of matrix faces to determine its proper classification. Mr. Steele has listed all the matrix faces produced by the Linotype Company and the number of their notches, and the corresponding titles of the faces are printed on a strip of paper about an inch wide, which is rolled upon two cylinders within the gauge. The turning of a thimble brings the titles in succession beneath an opening through which they can be read. For instance, in the illustration, the matrix in the gauge shows notches opposite lines 1, 3 and 4. Turning the thimble until No. 134 appears, it shows that it is "roman and italic No. 13." Referring to the font mark, it is seen to be opposite line No. 5. Turning to the list it



STEELE'S MATRIX GAUGE.

is seen that No. 5 indicates ten-point. As new faces are added Mr. Steele intends to furnish new lists which can be substituted for the old. A patent has been applied for.

A NEW LOT OF QUERIES .- T. R., an Indiana operator, wants information on the following points: "(1) The proper procedure to take out an old partition and put in a new one in the entrance channel? I did the trick a few days ago; the ones replaced were about the center of the channel, and getting all the partitions back worried me quite a bit, as I had never before had occasion to put in a partition. Finally, I gave up the theory of driving them back and placed the entrance channel in the vise with a board at top of partitions and they all moved up to their respective places quite nicely. (2) The proper adjustment of the magazine. Suppose the magazine is out of adjustment at both ends, which of the three adjustments are made first and to what point is each adjusted; lower end of magazine, upper end of magazine or the entrance channel? (3) When cam yokes are in normal position on trigger, should keyrods rest on cam yoke? (4) Could anything but dull knives or a turned edge cause slug to be thicker on bottom than on top? (5) Should mold disk show a firm impression on a line of matrices at a point just before metal-pot makes its final lock against mold, and at this same point should not the eccentric pin in mold-cam lever show a little impression - noticeable by moving the eccentric pin up and down. One of the machines here, which is less than two years old, shows no impression at any point of the locking up, except when metal-pot locks up against the disk, eccentric being shoved down to its full capacity. This mold-cam lever and both rollers fit snugly and not enough lost motion anywhere to be noticeable; the machine has begun to scatter a film of metal. Just before the pot locks up you can draw the mold disk forward a trifle with your hands. Could it be possible that the eccentric had been set too tightly at first, which has caused the moldcam lever to spring? I propose to get a mold-cam lever roller one-eighth of an inch larger than the old one (which is new), and if necessary cut out a little at the back of slot in mold-disk slide to allow roller to seat properly; that would give me one-sixteenth of an inch more leverage on the eccentric pin. (6) What kind of matrix buffer is being used on the new model machines in place of buffers Nos. D646 and D647, plate 11, which the catalogue says have not been supplied since January 1, 1903? (7) What is the difference between mouthpiece No. F535 and F709? Is not the same kind of a gib used for both? (8) In what number of THE INLAND PRINTER did you have an article on "The Care of Metal"? (9) Can malleable iron be brazed together as well as steel, and what is the process for each?

(10) Can malleable iron be case-hardened as well as steel, and what is the process for each? (11) How can one model of machine be determined from another, and how many different models are there in use? If you have the space I would be very glad to have you explain this model business. (12) Am at a loss to find a remedy for letters not entering the assembler pawls; the pawls are in good shape and the star wheel places the matrices inside the rails at least onesixteenth of an inch, but the thin letters lay back invariably and especially so when coming next to a spaceband. The brake is good and sharp and the spring on slide seems to be strong enough and also the spring on the brake. I have strengthened both and weakened both and notice no difference; also removed the spaceband buffer spring and that seems to make no difference. The star wheel has force enough to drive over a forty-em line." Answer .- (1) Take





RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER
TECHNICAL SCHOOL.

out the screws at each end of channel-entrance partition plate and remove guide brackets and stopping bar. The entire brass entrance plate can then be drawn out of the iron casting. Withdraw wire above locking strip and any partition can then be readily removed. (2) First make adjustment by screws which rest on supporting rod till matrices on the distributor bar clear partitions one-sixteenth of an inch; next sidewise adjustment of magazine till matrices drop without fouling on partitions; then sidewise adjustment of keyrods so that they hang squarely from verges, and then upstroke of keyrods by screws beneath lower end of magazine till keyrods at highest upstroke clear verges one-thirty-second of an inch. (3) Keyrods should clear cam yokes when parts are in normal position. (4) If right-hand knife is too sharp and the cutting lip is not parallel with base of knife, it will tend to gouge into the ribs and make them thinner at the base. (5) The disk should not come tightly against matrix line until pot forces it forward just before the cast occurs, and there should be the slight play you notice before the final lock-up. Do not attempt alterations of the machine. If a film of metal gathers on mold face, set the mold wiper close enough to do its work and lubricate it with a paste of oil and graphite and look for some obstruction to the forward movement of the mold disk, such as loose screws in mold or vise jaws, metal on locking studs, etc. (6) F646 is a fiber buffer now used in all repairs; F647 is still made of steel. (7) All machines numbered below 6500 were equipped with mouthpiece F535; the clamped mouthpiece was used on machines numbered 6500 to 7000; since then F709 has been used; gib F710 is the new gib and can be used on all machines. (8) The March, 1902, number of THE INLAND PRINTER contained an article on the care of metal. (9) Malleable and cast iron can be brazed as well as steel. A brazing compound is made by the Cortland Specialty Company, Cortland, New York, which will also

furnish directions for use. (10) Malleable iron can be hardened by heating to a cherry-red heat and plunging into water. (11) There are three models of Linotypes—the Model One, which was the standard until 1902; the Model Two, or double-magazine machine, and the Model Three, or pica machine, which differs from the Model One in that it uses a wider magazine and the face of the machine is correspondingly wider. It embodies all late improvements and is now the standard. (12) If the matrix buffer strips in the assembler are worn, matrices will tilt to the right. They can be renewed in late machines, though in earlier ones the rails themselves had to be patched.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Jr. Spaceband.— Omar Southwell, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed November 25, 1904. Issued August 8, 1905. No. 796,767.

Linotype Spaceband.— J. H. Street and Charles Karsten, Chattanooga, Tennessee. Filed December 12, 1904. Issued August 8, 1905. No. 796,770.

Multiple Magazine Linotype.— Byron Van Wie, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed December 28, 1904. Issued August 8, 1905. No. 796,776.

Pump Stop.—F. A. Vinton, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed March 15, 1905. Issued August 8, 1905. No. 796 778

Pump Stop.—P. G. Wolff, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed March 22, 1905. Issued August 8, 1905. No. 796,786.

Double-magazine Linotype.— H. A. Agricola, Jr., Atlanta, Georgia, assignor to Mergenthaler Linotype Company, New York city. Filed March 30, 1905. Issued August 8, 1905. No. 796,790.

Logotype Casting Machine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 23, 1904. Issued August 8, 1905. No. 796,825.

Logotype Casting Machine.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 19, 1905. Issued August 8, 1905. No. 796,826.

Keyboard Cam Yoke.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 24, 1904. Issued August 8, 1905. No. 796,843.

Double-magazine Distributor.—L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 10, 1905. Issued August 8, 1905. No. 796,844.

Linotype Mold.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed March 28, 1905. Issued August 8, 1905. No. 796,850.

Distributor.— David Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed February 2, 1905. Issued August 8, 1905. No. 796,859.

Tabulating Device.— W. R. Speechley, Broadheath, England, assignor to Linotype and Machinery Limited, London, England. Filed March 18, 1905. Issued July 4, 1905. No. 793,691.

Linotype Machine.—F. E. Bright, Philadelphia, Pennsylvania, assignor to Mergenthaler Linotype Company, New York city. Filed April 6, 1905. Issued July 4, 1905. No. 793,766.

Logotype Casting Machine .- Safe Deposit and Trust

Company, of Baltimore, and Abner Greenleaf, executors of Ottmar Mergenthaler, deceased, and Emil Lawrenz, Baltimore, Maryland, assignors to Mergenthaler Linotype Company, New York city. Filed December 14, 1901. Issued July 11, 1905. No. 794,628.

Logotype Casting Machine.—Safe Deposit and Trust Company, of Baltimore, and Abner Greenleaf, executors of Ottmar Mergenthaler, deceased, assignors to Mergenthaler Linotype Company, New York city. Filed August 16, 1903. Issued July 11, 1905. No. 794,629.

Assembling Mechanism.— R. J. Foster, Montreal, Canada. Filed November 20, 1903. Issued July 11, 1905. No. 794,670.

Adjustable Mold Liner.— F. P. Howard, Washington, D. C. Filed July 13, 1904. Issued August 1, 1905. No. 796,213.

Justifying Apparatus.— H. J. S. Gilbert-Stringer, London, England. Filed July 6, 1901. Issued August 1, 1905. No. 796,318.

Type-distributing Apparatus.— A. A. Low, Horseshoe, New York, assignor to Alden Type Machine Company, New York city. Filed November 28, 1904. Issued August 15, 1905. No. 797,008.

Linotype Mouthpiece.—Robert Collins, San Francisco, California. Filed July 20, 1904. Issued August 15, 1905. No. 797,405.









I. T. U. AT HAMILTON, ONTARIO - GRAND TRUNK RAILWAY.

Linotype Magazine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 15, 1904. Issued July 18, 1905. No. 795,028.

Double-magazine Distributor Box.— H. C. Zenke, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 12, 1904. Issued August 1, 1905. No. 795,878.

Line-delivery Carriage.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 5, 1905. Issued August 1, 1905. No. 795,936.

Double-magazine Distributor Box.— C. L. Grohmann, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 16, 1904. Issued August 1, 1905. No. 795,969. Linotype Machine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 7, 1905. Issued August 15, 1905. No. 797,411.

Linotype Magazine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 17, 1905. Issued August 15, 1905. No. 797,412.

Linotype Magazine.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 17, 1905. Issued August 15, 1905. No. 797.413.

Keyboard Lock.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 3, 1904. Issued August 15, 1905. No. 797,436.



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company,

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. tion fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS - sixteen-page booklet - 25 cents.

Specimens of Envelope Corner Cards - twenty-four-page booklet - 25 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the $\textit{British Printer.}\ 50$ cents.

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illustrated, 25 cents.

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THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, Instructor roop Polytechnic Institute, Pasadena, California. Handsomely printed i filtustrated. Indispensable to the artistic job compositor, as expounding underlying principles of decorative design and typography. 250 pages; Throop Polytec and illustrated.

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Modern Book Composition.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

Portrollo of Specimens of Printing.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

The completed job may be mechanically perfect; but that does not always imply that it has been produced with the greatest facility. Neither does a great amount of artistic ability within a man assure us that he is a skilful

We often hear the foreman remark: "As a display compositor, Brown is an artist, but his justification is extremely bad."

The exasperated stonehand calls him a blacksmith.

"Jones is not an artist, but his workmanship is complete. When he sets a job you can depend upon it that it will lift. The rules in his panels join perfectly. There is but one fault to find with Jones. He is too slow. His methods of accomplishing results are roundabout and tedious."

Both Brown and Jones belong to the class of jobprinters who have failed to give proper attention to mechanical details. The one is a careless workman, while the other lacks knowledge of the better way to handle materials.

This department has been assiduous in its promotion of higher attainments in job composition; it is faithful in its maintenance of the principles of design as the governing factor of art in typography, and it contends that the details of mechanical performance must be first considered if the printer would attain distinction as an expert workman. To accomplish this, the apprentice must apply himself first of all to the acquirement of skill in the use of materials and tools. Having perfected himself in this respect, his artistic tastes will assert themselves later on as he develops his talents through practice, observation and study.

It is a pity that so many young men are permitted to neglect their workmanship during the first years of their apprenticeship. The foreman who fails to instil an appreciation of careful mechanical performance in the young men under his care is partly responsible for the shortcomings of Brown and Jones. It is an easy matter to acquire these shortcomings, and it is difficult, indeed, to change a man's ways of doing work in after years.

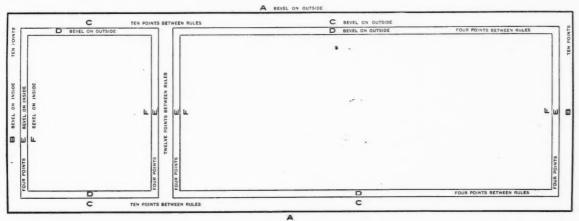
Most every journeyman knows how a line should be spaced to make a perfect job, mechanically, but how many men have acquired the habit of always doing it?

While seventy-five per cent of all the job-printers may be able to produce a perfect piece of rulework, how many of these are able to do it quickly?

In building a panel design, a plan of the work is obviously necessary to begin with. Let us say that the compositor plans to construct a rule design like the one shown in Fig. 1. In the first place, he should determine the proper margins, and these will establish the measure and depth of the design. In Fig. 1 the available space for the design is 41 by 14 ems. No part of the mechanical construction of this panel should be done until every rule and every piece of spacing material is known to be available, and has been placed on the compositor's frame.

Modern labor-saving rules, all cut to ems and halfems, make it possible to figure out the lengths of the various rules required in a few minutes. It is opportune to mention, in this connection, that much of the facility with which this job may be completed depends upon the kind of material with which the office is equipped. It is a difficult matter to quickly construct a rule-design when a great deal of mitering is required, and this can not be avoided with rules which have the face on the center of the body. No office should be without labor-saving rule cases, with rules beveled on one side only. These rules should be made with the various faces on one body. The three-point body is to be preferred, as a combination of these rules will always be a multiple of twelve points. Rules made on a two-point body are used throughout in Fig. 1. A A, the long rules of the exterior panel, have a one-point face and they are forty-one twelve-point ems in length. All forms of this kind should be made up with the top and bottom rules of each panel overlapping the vertical side rules. This will assure perfect joints in the locking, as pressure applied to the quoins will always force the top and bottom rules snugly against the side

of the sheet as possible. Set the type on this strip of paper and justify each word in the center of the space, between the respective pairs of vertical ruled lines allotted thereto. If the heading runs the entire length of two pages, or if the measure is too wide for the longest stick available, the paper should be divided into two strips of equal length, each line to be set up and registered as above. In such cases the two half lengths of the heading must



F10. 1.

rules. Rule A, at the top, is placed at the head of the galley, with the bevel on the outside, and left-hand rule B against the side of the galley with the bevel on the inside. Rule B, being two points in thickness, and being on the inside of A A, consequently deducts two points from the even measure of the space on the inside of the exterior panel. Ten points added to this rule would make the deduction an even twelve-point em. For this reason we insert ten-point quads between the rules of the exterior panel and the interior panels. If this is done on both the right and left, a space of thirty-nine ems will remain for the two inside panels. By making the proper deductions for margins and rules, as noted in the diagram, it will be seen that any combinations of panels may be constructed without cutting a rule. C C are half-point face on a two-point body, with the bevel on the outside, and they are respectively nine and twenty-eight ems long; E, twelve ems long, bevel on inside; D, nine and twentyseven ems, bevel on outside. The panel design, without notations, was constructed by a student of The Inland Printer Technical School in less than thirty minutes. This method of making all calculations for rule lengths, etc., beforehand, is the quick and systematic way to build a rule form, and the completed work is sure to be an accurate piece of justification.

The composition of type-matter to register perfectly to machine-ruled blank lines and book headings demonstrates the compositor's ability to handle the materials of the typeroom with accuracy and facility. Give a stranger in an office a complicated book heading and note his methods of procedure in registering the type to ruling, and you will have a fair gauge of his ability as a mechanic.

In the large office this class of work is usually assigned to a specialist, whose long years of practice have made him proficient as a ruled-heading printer. Usually his methods are the best to follow.

The quickest way to set and register the type-matter for a plain ruled box-heading, consisting of a single line of type of one size, is as follows: Cut off the heading of the ruled sheet and tip this narrow strip of paper to the bottom of a stick set to even ems, and as nearly the measure

be placed side by side in the chase and here they must be registered finally to the ruled sheet.

But this method is inadequate for the more complicated ruled blanks, where the heading consists of a num-

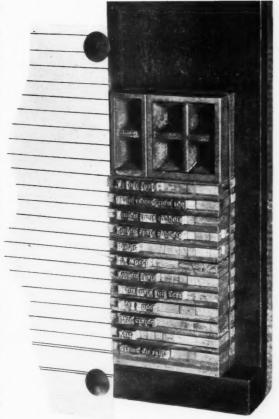


FIG. 2.

ber of boxes containing matter of various depths and several sizes of type, and marginal or side lines in addition.

Fig. 3 is a job of this kind. In this the box heading consists of one, two and three lines, and two sizes of type are used — eight and ten point.

			WEIGHT	WEIGHT		
PARTS	CASE	DIMENSIONS IN INCHES	NET POUNDS	GROSS POUNDS	NO OF BOLTS	ADJUSTMENT
Frame on skids						
Parts	-					
Base crated						
Gear wheel						
Main shaft and ecar						
Pinion shaft						
Fly wheel						
Reider						
Pinion shaft support						
Pinion shaft support						1
Main connection rod						
Thrust shade						

Fig. 3.

It is necessary to set this blank in two sections, each separately—first the box heading and then the marginal or side lines. Place the galley on the frame with its head to the left, as illustrated in Fig. 4. Lay the ruled sheet on the bottom of the galley with the foot of the sheet to

point ems. Commence by setting the box containing the greatest amount of matter. This will establish the greatest depth of the heading. In Fig. 3 the words, "Weight Gross Pounds," occupy the greatest amount of the available space. They occupy three lines of eight-point, which establishes a maximum depth of twenty-four points for the heading throughout. It is found that these words require a measure of four ems and also that the longest line of the heading, "Dimensions in Inches," set in tenpoint, will occupy twelve ems. Under ordinary circumstances, the difference in the various measures of the heading would require several changes in the set of the stick, which would consume considerable time. The experienced ruled-blank printer will avoid the necessity of making these changes by setting his stick to the longest measure required at the outset, which is twelve ems. He will set "Dimensions in Inches" and "Adjustment," in ten-point, centered on this measure. A six-point slug and a two-point lead at the top and a six-point slug at the bottom of both these lines will center the words in a twenty-four-point space, the maximum depth of the heading. All of this should be done in the stick, before placing the lines on the galley. Now place eight ems of twenty-four-point quads in the stick, which will leave four ems for setting the headings, "Weight Net Pounds," "Weight Gross Pounds,"
"No. of Bolts" and "Parts." This method will not only avoid changing the measure of the stick, but it will at once facilitate composition, in that it will give greater freedom

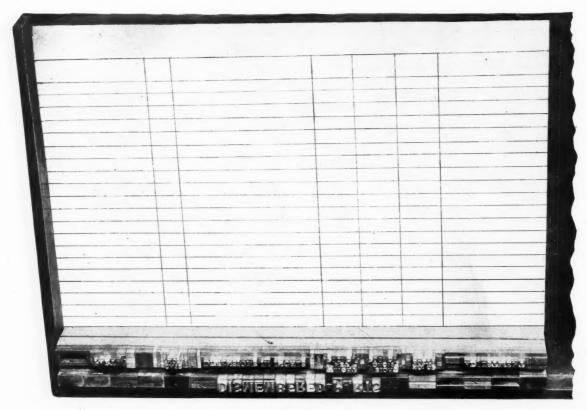


FIG. 4.

the lower left-hand corner. A reglet or slugs of some labor-saving length, and long enough to cover the heading, should be placed over the sheet at the side of the galley as a foundation to work against. All of the matter in the boxes should be set in a stick made up to twelve-

to the fingers in making justification to a narrow measure in a deep stick. The three-line headings will make twentyfour points, the required depth, without additional spacing, while the two-line headings will have to be centered by placing two four-em leads, two points in thickness, at the top and bottom. "Case No." occupies two lines of three ems measure. This measure is set without changing the stick by adding a twenty-four-point en quad to the eight ems already in the stick. Thus it will be seen that this entire heading may be set in one stick and one measure without leaving the case. Empty these lines on a neighboring galley and lift them to the galley containing the ruled sheet as they may be required. Commence with the word "Parts," to the left, and work against the head of the galley. Twenty-four-point spacing between the various sections of the heading will be required to register all of the headings between their respective vertical lines. This completes the heading, and the paper may be removed. Next set the marginal lines in some arbitrary measure, which is generally regulated by the length of the longest line, or by the spacing materials available.

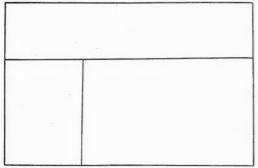


Fig. 5.

Cut a narrow strip from the left margin of the ruled sheet and fasten it with thumb tacks to the wooden sides of an old book galley, as shown in Fig. 2. Place enough slugs at the head of the galley to bring the first line of type in register with the first line of the ruling, and then space out the remaining lines accordingly with leads and slugs.

THE WHITNALL & RADEMAKER SUPPLY COMPANY

Concrete Building Blocks Fancy-Faced Brick & Building Material

Fig. 6.

The heading and marginal lines are now combined into one job and the whole thing is tested finally with a full sheet of the ruled paper. The open space is filled in with metal or steel furniture. This is the proper, efficient and quickest way to set ruled blanks.

To correct any discrepancies that may arise through the locking, it is always well to take a final proof before sending the form to press. Take this proof on French folio, lay it over the ruled sheet and hold both against a window pane. This will prove positively whether the register is or is not perfect. The transposition of a onepoint lead is all that may be required at most.

Edward D. Berry, of Milwaukee, Wisconsin, offers a few valuable suggestions in reference to the mechanical part of job composition. These will be of interest in this connection. He says:

"Given a booklet cover; size 10 by 7, oblong; green, rough stock, from the following copy: 'The Whitnall & Rademaker Supply Company. Concrete Building Blocks,

Fancy-faced Brick and Building Material. Merrill Building, 211 Grand Avenue, Milwaukee.'

"For this job a heavy design is preferable — something suggestive of the character of their work. The compositor should first draw a rough sketch (Fig. 5).

"The type should be set on his galley without spacing

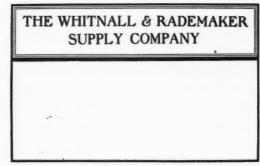


Fig. 7.

the lines. Let us say that a face is selected to match the medium-heavy design he has in mind, as in Fig. 6.

"After deciding upon the size of type to be used and the length and depth of the main lines, the construction of the design is begun; first the outer panel is built and



Fig. 8.

then the top panel is cut off and the main lines are inserted. As the tone of the border is much deeper than that of the type lines, it becomes necessary to insert the light-faced rules, both to add variety and to avoid a severe contrast of tones (Fig. 7).



Fig. 9

"In dividing the lower panel, it is necessary that the division be pronounced, for the separating rules must act also as a supporting pillar for the long upper panel, and they must be heavier than the panel itself. A plain rule of the proper thickness would be too light for the rest of

the page. After the type is inserted in the two lower panels, we have the result shown in Fig. 8.

"But more weight is needed in the large lower panel to attain consistency of tone, and allow for proper spacing. The rule answers the purpose and supplies an improvement (Fig. 9).

"Two colors should be used, preferably a green tint for the rules and border, and deep brown for the typework."

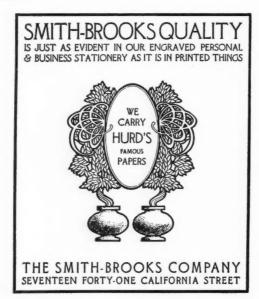


Fig. 10.

Specimens showing the greater effectiveness made possible through the harmonious use of type, ornaments and borders, are shown in Figs. 10, 11 and 12. There is a source of enjoyment in the rare qualities of these designs. To understand and appreciate such work is to turn to it

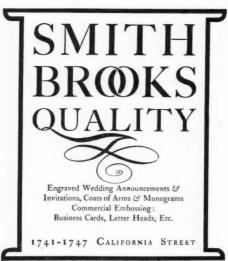


Fig. 11.

again and again for study and inspiration. The motif of Fig. 10 suggests nature; but the results are sufficiently abstract in character to bear out the assertion that the artist's chief concern was to plan a rhythmic, carefully

balanced and harmoniously related arrangement of lines and areas.

Ernest A. Batchelder expressed the endeavor of the designer of the ornament in Fig. 10 when he said: "Care has been taken not to trespass upon the domain of the painter, and place before us a naturalistic rendering of flowers and leaves. A botanist would certainly find it hard to classify the design. There is a splendid interrelation of parts to be found on further examination."

The compositor has shown a comprehension of this in his selection of a type-face that has within it the very freedom and flow of the ornament itself. The handiwork of C. R. Beran is strikingly evident in Fig. 11. The border and the flourish are the marks of identification. How well these harmonize with the chosen style of composition and the type employed needs no further comment. Mr. Beran has long since demonstrated the utility of artistic touches with the pen in combination with pure typography. The double O has done much toward lending the appearance of an engraved design. The stock cut in Fig. 12 has been successfully interwoven to the completion of a note-



Fig. 12.

worthy specimen. It shows the combinations made possible through the zinc etching. In this example, as in the double O in Fig. 11, the engraved effect was produced with two proofs, cut out and pasted together, and then etched.

PREVAILING STYLES IN TYPOGRAPHY.

The following specimen books form a complete reference library of prevailing styles in typography: "Envelope Corner Cards," 25 cents; "Letter-heads," 50 cents; "Bill-heads," 25 cents; "Business Cards and Tickets," 25 cents; "Menus and Programs," 50 cents. Published and for sale by The Inland Printer Company.

HIS PLACE.

Smith — Understand you took the civil service examination for the G. P. O. Did you pass?

Jones - No; fell down on spelling and divisions.

Smith - What you going to do now?

Jones - Keep on reading proof, I guess.

THE membership of the German bookbinders' union has increased from 10,200 in 1904 to 15,200 in 1905.

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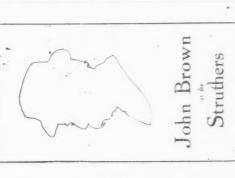




Do not misunderstand me—the laws of correct typography are not arbitrary, and there are no set rules which may be laid down for the guiding of the printer in determining the form of the book and the limits of the

margins with respect to the subject he is treating. He is the true artist who dares to give free expression to his individuality and does so without thereby violating the proprieties of typography. L.I have spoken of style in printing. There is good style and bad style. One product of the printers' craft may be traced to its source, without the aid of an imprint, by the very badness of its quality. That is a style of a kind. Another work may establish its identity by the very excellence of its quality and the marked expression which it gives to the indi-

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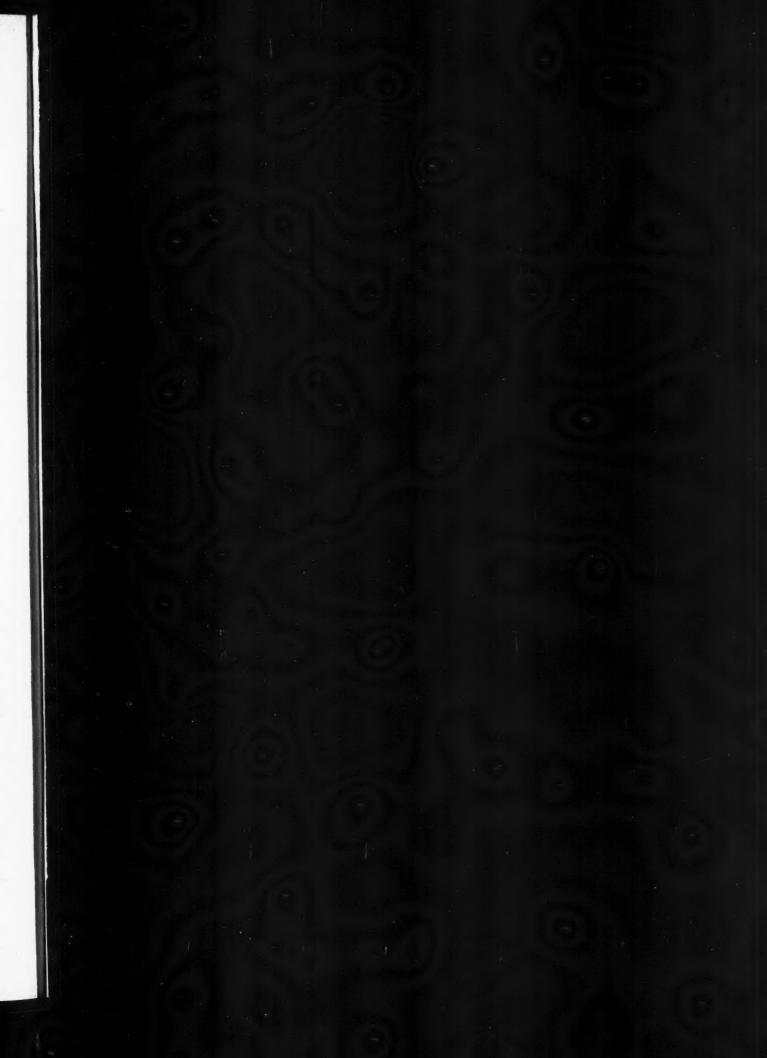


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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.—By John Wilson. For letter-writers, authors, printers, correctors of the press. Cloth, \$1.

PENS AND TYPES.-ENS AND TYPES.—By Benjamin Drew. A book of hints and helps for who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical ists. Cloth, §1.25.

Typographic Stylebook.—By W. B. McDermutt. A standard of uni-rmity of spelling, abbreviating, compounding, divisions, tabular work, use figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOFFIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

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THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4% by 6½, \$1.32, postpaid.

VEST-POCRET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

Correct Composition.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Avres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4% by 6½, \$1.07. postnaid.

THE ART OF WRITING ENGLISH .- By J. M. D. Meiklejohn, M. A. THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejonn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, preciserriting, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

LECTURES ON PRINTING AND PUBLISHING .- The West Side Branch of the New York Young Men's Christian Association announces a series of lectures, beginning early in October, on Modern Printing and Publishing, which must prove very interesting and instructive. The subjects are: An opening address on "Printing," by George French; "Detail in Type Composition," by Will Bradley; "The Idea as a Determining Factor in Laying Out a Job," by Henry T. Bailey; "Composition as Related to Books," by George French; "Typesetting a Possible Science," by F. F. Helmer; "The Practical Side of Typography," by Edmund G. Gress; "Proofreading," by F.

Horace Teall; "Typesetting by Machinery," by Paul Nathan; "Presswork," by W. J. Kelly; "Ink," by James Ullman; "Paper," by C. K. Urquhart; "The Art and Purpose of Illustration," by Herbert Johnson; "The Value of Illustration and Decoration as a Practical Aid to Printers," by F. W. Vreeland; "Engraving," by Max Levy; "Bookbinding," by C. M. Smith; "Estimating," three lectures, by I. H. Blanchard, J. H. Ramaley, and F. W. Heath; "The Making of a Book," by J. Horace McFarland; "What to Publish and How to Merchandise it," by Frank Doubleday; "The Modern Magazine," by E. J. Ridgeway; "Advertising," by Frank Presbrey; "The Relation of Advertiser to Printer and Publisher." by Wolstan Dixey; and "Trade Journalism," by John Clyde Oswald.

DIVERSITY IN STYLE.— Dr. Samuel Johnson is said to have thought, when he began to make his dictionary, that, as one writer says, "by making a catalogue of its words a language might be fixed for good and all." But he learned, before completing that work, that a living language could not be so controlled, and said in his preface, "I am not so lost in lexicography as to forget that words are the daughters of earth, and that things are the sons of heaven." Of course he meant the meanings and relations of words principally, but his thought included spelling also. He fondly imagined that he might select forms that would be accepted as final and always used by everybody; and for a long time any spelling found in his dictionary was almost undisputed, though not all of his spellings were ever really the best. In fact, diversity of opinion and practice is one sure thing that nullifies the old saying that only two things are sure - death and taxation. Proofreaders soon learn this in their experience in different places, for they hardly find any two places where the same style prevails in everything. Yet it is true, as Benjamin Drew says, that "at the very threshold of his [the proofreader's] duties he is met by a little 'dwarfish demon' called 'Style,' who addresses him somewhat after this fashion: 'As you see me now, so I have appeared ever since the first type was set in this office. Everything here must be done as I say. You may mark as you please, but don't violate the commands of Style. I may seem to disappear for a time, when there is a great rush of work, and you may perhaps bring yourself to believe that Style is dead. But do not deceive yourself - Style never dies." Style does change sometimes, however, although it does not die. A certain newspaper managing editor thought his predecessor had used too many capital letters, and made a new set of rules, of which one prescribed a capital letter for Governor (of a State) and another ordered lower-case for mayor (of a city); but on being shown a sentence saying that the mayor told the Governor something he instantly changed the latter rule. Not every man is so sensible. Indeed, as the writer sees it, much of the world seems to become more unreasonable from day to day. For instance, some one who thinks we must preserve the French word employé, instead of using the English word employee, and does not like to bother with accents, prints the nondescript form employe, and the nonentity is adopted by one after another, until it is used nearly as much as either of the correct forms. Very few have as yet returned to use of the right spelling after once adopting the wrong one. And so it is in many other cases. The people who do these things have a perfect right to do them, even if they were done simply for the sake of cranky perversity; and that right is enhanced by the fact that most of the people think they are adopting the best forms. What is most reasonable to one is most unreasonable to others. The difference comes from difference in experience. A young

man working for some time in one place will learn the ways of that place, and naturally think they must be right; and this first impression is often strengthened by finding practically the same ways prevailing in other places. One thus acquires a certain method, and another, working with persons who think and practice otherwise, becomes fixed in that different practice. Undoubtedly, though, it would be very comfortable if the diversity in style could be reduced.

PROGRESS OF SPELLING REFORM.— Last May a letter was sent by a committee of spelling reformers to a large number of persons, containing the following promise: "In order to testify my approval of the principle of a simplification of English spelling, and to encourage the practice,



TOKIO.

Courtesy Ernest Hammond, Providence, R. I.

I agree to adopt for customary use in my own personal correspondence the following twelve simplified spellings, heretofore recommended and used by the National Educational Association, namely: program, catalog, decalog, prolog, demagog, pedagog, tho, altho, thoro, thorofare, thru, thruout." This ridiculous promise was signed by a large number of men, including many who might be expected to do better, and the committee thereupon sent out another letter, saying, in part: "The preliminary canvass was necessarily confined to a short time and to a comparatively few persons. But the result leaves no room for doubt. Of the answers received, four in five are favorable. One hundred men have signed the promise. Only twenty-four have declined to sign, and of these only nine are expressly adverse to the principle. The rest excuse themselves on merely personal grounds, and say, in effect, that they are quite willing that others shall exercise the virtues they resign. A few who have signed the promise omit one or two of the twelve words, or qualify the wording without altering the spirit and purpose of the promise, as expressed in the words with which

it begins. The principle is the thing. This is not the time to stick on points of detail, whether of preference or objection. The true spirit is well expressed by a distinguished man of letters, who wrote below the promise, 'I approve the above for large, statesmanlike, and sufficient reasons.' . . . And now, dear sir, will you come and do likewise? If you will sign it and return it in the accompanying stamped envelope, addressed to the secretary of the committee, you will not only declare your own independence of the tyranny of unreason, but by that little act, so easy for you to do, you will help to emancipate and illumine the mind of mankind. You may call your candle little; but light it now, and its beams will go out unto the ends of the earth. So shines a brave deed in a timid world." With this letter was a list of signers, and among the names are those of many well-known men, educators, authors, editors, etc., but largely of men known for years in connection with the "simplifying" movement. The part of the letter which is missing from our quotation tells to what classes of men the letter was sent, and makes an earnest appeal for more signatures. It is not worth while to say much on the other side, for the world has been showing its aversion to the introduction of such anarchy for centuries. How sensible men, in full knowledge of this fact, can say that "the result leaves no room for doubt," is beyond understanding. That many of the beginners of the anarchistic practice will not keep their promise is more than likely. Of course those who have been doing so for years will use the absurd forms in their correspondence, and no doubt the others sincerely intend to do so; but the ingrained habit of correctness will often act instinctively against their intention. One thing may be said in opposition to the so-called "principle." English spelling has become fixed in its present form - it is practically fixed - through methodical processes, and the result is better than any possible outcome of any "reforming" idea that has yet found expression. If the people wish to make English spelling worse than it now is, of course they have full liberty to do so; but they have not as yet shown a really widespread inclination to do it.

HELPS FOR PRINTERS.

Since writing you for information relative to printers' price-lists, I ordered through your local representative a copy of the "Employing Printer's Price-list" and a copy of Nathan's "How to Make Money in the Printing Business." I have examined both of these books and I find them to be very helpful. No printer, however well versed in his business, should be without them. I would not part with them for any reasonable sum.— T. E. Basham, The Franklin Printing Company, Louisville, Kentucky.

CHINA is making wonderful progress in the graphic arts, and the government is now establishing paper factories in different parts of the empire. The director of a paper factory in Shanghai was sent to Japan to study the industry there, who made a contract with the Oji paper factory to furnish him a complete plant costing 650,000 yen. The viceroy of the province Kiangsi has also sent an agent to Japan to study papermaking, from which it is apparent that the development of this industry in China is under Japanese direction.

MR. WERNER, of St. Louis, has an article in the Archiv für Buchgewerbe, of Leipzig, upon the systematic alignment of type bodies, in which he claims to be the inventor of the American unit system known as the standard line.



In this department, queries regarding process engraving will recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are ested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkin Edward L. Wilson, New York. Cloth, \$3. Wilkinson, revised and enlarged by

Drawing for Reproduction.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

Photoengraving.—By Carl Schraubstadter, Jr. Cloth, illustrated with merous diagrams, and provided with a copious index. \$3.

Lessons on Decorative Design.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

decoration. Cloth, \$2.

Theory and Practice of Design.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

The Half-tone Process.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

Drawing for Printers.—By Ernest Knaufft, editor of The Art Student and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

Photographylogners, By H. Jenkins. Containing practical instructions for

Photosurgavisa.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTORICHEOMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photorichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRION'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

making or using process cuts. \$2.

THE PRINCIPLES OF DESION.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

A BOOK ON COLLODION EMULSION.—This department has received so many inquiries of late for a book on collodion emulsion that it is with pleasure the announcement is made that there is a work on the subject by H. O. Klein in press for Penrose, of London. Tennant & Ward will be the American agents for the book and the cost of

INTERNATIONAL EXHIBIT OF PHOTOENGRAVING.— From Jean Van Overstraeten, secretary, comes the announcement that in February, 1906, there will be held in Brussels an exhibition specially devoted to the photoengraving processes, with special reference to their application to book

illustration and bookbinding. By November 1, 1905, applications for space should be addressed to President, Brussels Society for Typographical Studies, 51 Marché-au-Charbon, Bruxelles, Belgium.

SPECIMENS RECEIVED .- "Swain's Quarterly," No. 1, is at hand from John Swain & Son, London. It contains twenty pages of samples of the work turned out by this old firm. The exhibits were selected for their mechanical excellence rather than their artistic quality, yet they are interesting. From the Auckland (N. Z.) Herald comes a portfolio of New Zealand scenery that is startling in its size and excellence. The half-tone blocks are 17 by 24 in size, and the quality of the work, the ink, paper and presswork, is fully equal to anything that could be pro-

HALF-TONE ON STEEL AND PHOSPHOR-BRONZE.— A. J. Jarman tells in Wilson's Photographic Magazine how to engrave in half-tone on steel and in line on phosphorbronze. There have been so many queries to this department for information about etching on steel that a few paragraphs, condensed, from Mr. Jarman's article will be of general interest. He says the best steel for etching on comes from Sheffield, England. A 5 by 7 polished steel plate one-eighth of an inch thick costs about \$2.50. The phosphor-bronze to be used is known in the trade as No. 7 alloy, is almost as hard as steel and superior to copper for heavy printing.

PREPARING STEEL AND PHOSPHOR-BRONZE PLATES.—The steel plates come with their bright surfaces covered with a coating of tallow. This must be removed by warming the plate and wiping with several pieces of clean, soft rag. The steel plate is then scoured by rubbing in straight lines with a wet pad and fine pumice powder until the plate can be flowed with clean water without showing a greasy surface. A mixture of nitric acid one part, water six parts, is poured over the plate and allowed to remain for a few seconds. This to aid in giving a tooth to the surface. The plate is again scoured with pumice until it presents a uniform, clean, gray surface. Wash the plate thoroughly, and with a tuft of wet absorbent cotton wash the face of the plate so that no trace of the pumice

ENAMEL FOR STEEL AND PHOSPHOR-BRONZE .-- Add four ounces of distilled water to the albumen of two fresh eggs and churn the mixture with an egg beater. Dissolve 140 grains of bichromate of ammonia (C. P.) in four ounces of distilled water. Add two ounces of this to the albumen, then churn the mixture well. Stir with a glass rod the remaining two ounces of the bichromate solution into four ounces of Le Page's fish glue. Add this mixture to the albumen and again churn. Add ten drops of strong liquid ammonia, churn and filter twice. The ingredients of the enamel will be as follows:

Albumen of two fresh eggs, about	2	ounces
Bichromate of ammonia (C. P.)	140	grains
Distilled water	8	ounces
Figh glue (Le Page's)	A	OUTCOS

The steel and phosphor-bronze plates are coated, whirled, dried, printed, developed and burned in the same way as copper plates are treated.

FILIPINOS AS PHOTOENGRAVERS .- Homer L. Knight writes to the Process Photogram of the assistants he has in Manila: "It is nothing unusual for those Filipino boys to make an exposure for a half-tone or a line cut and not pull out the slide of the plateholder. And, again, at two different times I have seen them, after making the exposure, carrying the plateholder to the darkroom minus the slide. Some things that are so easy to do they find so difficult. Cuts have been beveled without first clamping the half-tone so it will not move, thereby spoiling the cut." It is not necessary to go to the Philippines to find assistants to do fool things. The writer had a competent photographer in his employ once who was asked if the plate he was exposing in the camera was "up-and-down" or crosswise in the holder, and the aforesaid "competent" went deliberately to the camera and opened the back of the plateholder to assure himself as to just how the plate was in the holder.

KEEPING ROLLERS IN PROPER CONDITION.—If it should happen that your rollers are too moist in consequence of

dition, bathe them with a sponge soaked in water, let them dry and cover them with news ink. At the end of two hours they will be as good as new.

Shrinkage of Stripped Films.—One of the questions asked in *Process Work* is for a method of stripping which has not the disadvantage of allowing the films to shrink or pull out of the square or shape, as is often the case. The questioner could not be certain of stripping a six-inch square and be sure of its being perfectly square and exact to size. An answer by H. E. Busst was as follows: "I do not think you will have any difficulty in stripping a square and have it dead exact when stripped if you do









ON THE HEIGHTS AT HAMILTON, ONTARIO - GRAND TRUNK RAILWAY.

humidity, says La Typologie, Paris, France, rub their surface with a rag well soaked in pure alcohol, which has a strong affinity for water. The rapid evaporation of the alcohol will remove all excess of humidity in a few minutes. If the rollers prove recalcitrant, add to the alcohol a little powdered alum, which will facilitate the power of the composition to resist the absorption of humidity. If, on the other hand, your rollers do not attract sufficient humidity, but are hard and dry without having lost much in diameter, soak them with a rag dipped in the following solution: 100 grams of glycerin, 25 grams of ammonia and 100 grams of bitter beer. The operation requires from ten to twenty minutes, according to the condition of the composition. The ammonia opens the pores of the composition and allows the glycerin to penetrate it, while the bitter beer preserves the elasticity and polish of the surface. When the rollers appear to be in a normal con-

the following: Do not use your rubber too thick, or the collodion, but have them just nice to flow evenly. Let the collodion dry spontaneously, not by heat, and then you cut film for turning; afterward place it in a dish of water, then catch hold of the two top corners and pull gently toward you. Do this under water, and when the film is off the other end, loose it and it is turned. Then get an absolutely clean piece of glass, put it under the film, and raise the glass to the surface, taking the film on to it; then tilt the glass, holding the film with the fingers to let most of the water run off; then get a piece of rubber tube just heavy enough to get the water from under the film (the rubber must have a smooth surface); let it roll over the film itself, wiping it each time with chamois until all the water is drawn from under the film; then get a piece of ordinary common paper and damp it, place over the film, and then with a large flat squeegee, squeegee

lightly until the water is absorbed from the surface and put to dry spontaneously. You will then find you have stripped the square perfectly."

REPRODUCING MAPS IN FACSIMILE. — Conductor Vandyke, of the Government of India Survey, describes in the report of the survey for 1899-1900, page 26 of the appendix, a process which he has patented for reproducing maps. A similar process was used by the writer under the name of the "Hagotype" in 1881. It consists in making a print on the zinc from a positive instead of a negative. The survey maps are drawn on Whatman paper in India ink. The zinc plate is sensitized with a film of bichromatized fish glue. The map drawing is placed in contact with it, face down, in a printing-frame. The exposure is from ten minutes to four hours, according to the light. When the plate is developed it gives a negative image on the zinc plate, the lines being represented by bare zinc. After drying, the plate is inked over with a greasy ink and then placed in a bath of very weak hydrochloric acid and rubbed gently with a wad of absorbent cotton. This removes the insoluble fish glue and its covering of ink, leaving the drawing in greasy ink in intimate contact with the zinc. The print can now be powdered with dragon's-blood or resin and etched in relief, or the zinc can be printed from lithographically. The chief advantage of the process is that the original map being used to print from without the intervention of a reversed negative, the print on the zinc must be an absolute facsimile, which is most important in mapwork. Many applications will be found for this process.

ETCHING STEEL AND PHOSPHOR-BRONZE.-Two etching fluids are given, though perchlorid of iron, registering 35° with a Baumé hydrometer, is first choice. The steel plate is placed in the perchlorid of iron bath and brushed vigorously in circles with a camel's-hair brush to brush out the carbon that is constantly forming where the etching is taking place. This etching and brushing should continue for twenty minutes, when a depth of four one-thousandths of an inch will be reached, if the etching solution has been kept at a temperature of 70° F. When the etching is completed, the plate must be well washed and scrubbed with an ordinary nail brush to get rid of the remaining traces of carbon deposit in the etched places. The plate must be dried rapidly to prevent rusting. Phosphorbronze is etched in the same solution as steel, only it is given a still etch face down in the bath. When the phosphor-bronze plate is ready for etching, a small piece of cork should be attached with pitch to each corner of the plate, so that it may lie down in a clean glass tray without touching the bottom. Pour into the tray enough of the perchlorid solution to cover the plate to the depth of a quarter of an inch. Now, slide the plate in at an angle to prevent air bubbles being formed and allow it to remain etching for two hours. It may be removed occasionally, and lightly brushed, so as to clean out any deposit. By this means a beautiful, clean, sharp-printing plate is obtained from which an almost unlimited number of impressions may be obtained.

LACK OF PROGRESS IN PROCESSWORK.—It was hoped that Mr. William Gamble would give his impressions on the process plants he saw while in this country, and give his opinions of our methods from which we could draw some valuable hints. This he is doing in the British Journal of Photography, and here are a few points to be had from his first article: "The majority of American photoengravers seem to know very little of what is going on outside their own country, for they read very little about their craft. As one of their own writers puts it, 'The rank and

file, ninety-five per cent of them, never think of reading anything technical regarding processwork; they simply "plug" along from day to day in a purely mechanical way, grinding out their quota of work without thought as to why or what, and with only a mind for quitting time and pay-day. Once out of the shop, process is out of mind, and the day slips by without improvement. In a business so full of possibilities, the great bulk of workers are but day laborers, bricklayers and hodcarriers.' The employer is, perhaps, equally to blame. In a great many firms the principals are men who have not worked practically at the business, and only know the technical part in a general way. Work has to be got out so quickly, and competition is so keen, that there is no time to experiment with new processes. Certain processes have been found to yield uniform results, and every one else uses the same, so there is no thought of changing. There is hardly any originality shown in the equipment and layout of the shops, and they are apparently pretty much the same as they have been at any time during the past ten years, except that they have grown larger and the plant has been duplicated. After you have been shown through one or two representative shops you will find little to interest you in the others, as they are all so absolutely alike."

COLORWORK AND COLLODION EMULSION .- Mr. William Gamble tells in the British Journal of Photography how he found in the studios of the American Three-color Company, in Chicago, such objects as ties, scarfs, etc., were mounted on a large board and the three-color (record) negatives made from them on dry plates. He says: "They had not, however, got to the European practice of making direct half-tone with collodion emulsion. This was not for want of trying. They had had experienced men from Europe, but none had so far succeeded in making a commercial success of the process. The same was told me in many other concerns, and collodion emulsion is rather under a cloud in America in consequence. The firms could not make out the reasons for this ill success; they thought it must be 'something in the air,' or, in other words, the climate was not suited for it. It could hardly be the fault of the men, seeing that some of the European operators had also failed. They thought the dealer who supplied the emulsion did not give them the same kind as that used in Europe, but batches of emulsion were imported from Europe with no better result. The process was accordingly looked upon as somewhat of a mystery, and one employer expressed the opinion that it could only be worked by operators who were trained chemists, such as he thought were employed in German studios. Notwithstanding, there are a few firms working collodion emulsion successfully, and this deepens the mystery. The opinion I formed was that the trouble, when it was not due to badly cleaned glass, dirty holders and the generally sloppy conditions which prevail in the majority of American process darkrooms, was owing to a lack of appreciation as to the result to be aimed at. The operators were disappointed because they could not get the precise black and clear-cut dot of a wet plate half-tone negative, and the metal printer objects to printing anything else. I showed an operator a sample collodion emulsion negative brought from England, and he immediately exclaimed: 'If I could only get a negative like that I should be well satisfied.' To sum up, it seems that where they have failed is in attempting to apply wet-plate methods to emulsion."

I AM a subscriber to your most excellent journal, and consider that as an investment it is considerably above par.

— W. E. Sharpe, Johnstown, New York.



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

Gaining a Circulation.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

ALFRED GORDON, an energetic and original newspaper man, has started a new paper at Beecher, Illinois.

A SERIES of band concerts has been given during the summer by the Columbus (Ohio) Dispatch, and have proved very popular and an aid in keeping the paper before the people.

THE New Castle (Pa.) Herald recently conducted a "Popularity" voting contest in which nearly half a million votes were cast. Six young ladies were given a vacation trip to Atlantic City.

THE Austin (Tex.) News-Tribune has been incorporated and an entirely new equipment ordered. The News Tribune has always been a progressive paper and this is another long step forward.

A RECENT issue of the Eau Claire (Wis.) Leader had as a supplement four pages of exceptionally fine halftones of flood scenes in that locality. The photographs were taken and the cuts made by the Leader's staff, and the results secured reflect great credit on all concerned, as it is extremely difficult to secure good reproductions of this character.

How Publishers Advertise.— Hundreds of good and bad specimens of advertising matter which are issued in the interests of the advertising departments of daily and weekly newspapers in all parts of the country are received

every month, and a study of a few of these may prove interesting and profitable. Most of the big dailies, and some of the progressive smaller ones, keep persistently at it, usually endeavoring to devise some new way of emphasizing or proving circulation, but occasionally it is a comparison of quantity of advertising with the quantity carried by competitors. The Philadelphia Record has been pounding away at the latter course for a long time, sending out two letters close together in August, one on the fourth and the other on the tenth. The first gave the comparisons for the preceding six months, the second for the month of July, and each gave a striking illustration of the Record's lead. Nearly every paper, if its publisher is at all wide-awake and progressive, has some one feature at least in which it leads competitors, and which would be a telling argument on advertisers if repeatedly brought to their attention. The publisher may be able to point with pride to this feature and wonders why advertisers in larger numbers do not recognize it. It is because he does not call it to their attention and keep calling it to their attention. He is in the same position as the local merchant who does not advertise because, "Oh, everybody knows me." The ways of proving circulation are many, and some very attractive circulars result. The Chicago Daily News never fails to issue a statement in some form, usually a

very attractive one, Its every month. August circular was a particularly striking one, and I have reproduced the first page (No. 1). The border line was in red. In the following three pages the fact is emphasized that only papers printed and "sold" are included in its circulation statement, closing with the phrase, "Printed and sold - Coal not dirt." The Milwaukee Evening Wisconsin has also been doing double circular work the past few months. Each month a sworn circulation statement



No. 1.

in the usual form is issued. On the sheet is room for the figures for twelve months, and each month a new column of figures is added. In addition to this circular of "quantity," it is also using a circular of "quality," the first page of which is shown (No. 2). This latter circular proves that the Wisconsin's circulation is an exclusive one, ninety per cent of its readers taking no other afternoon paper, and that advertisers to reach these readers must use its columns. This is a good point that should not be lost sight of. The Dayton (Ohio) Journal is emphasizing its rapid growth in its circulation statements, and it has a growth to be proud of, having increased from an average of 5,582 to 14,521 in five months. Advertisers who are not already in the paper would not know this, and the Journal is very wisely, and effectively, too, bringing it to their attention. The Beloit (Wis.) News has just issued an attractive circular. A large map of the city is used as an illustration, a thumb tack representing each house in which the paper is read. The fact which is impressed upon the mind of

the reader by word and picture is: "Number of homes, 2,700; circulation of Beloit Daily News, 2,125." The Columbus (Ohio) Dispatch is a progressive paper and has a fine record, but it loses much of the force of its argument by not putting quality into its circular work. Defective composition, poor paper and poor presswork detract materially from advertising arguments. A year ago the merchants of Columbus investigated newspaper circulation and tested results in their city, and to-day the Dispatch

No Other Paper

The service of the s

No. 2.

is carrying forty to sixty per cent more advertising than any other Columbus paper. This fact should be brought more forcibly to the attention of the advertiser. There is a vast amount of advertising matter issued by publishers when good opportunities are lost, even where the typographical work is excellent. Unless the headings and subheadings are attractive, the busy advertiser will not wade through a lot of ordinary roman. "The Tribune, Thomas, Okla.," is not a heading that will impress a man with the

fact that that paper is soon to publish ten thousand copies of one of the finest magazine anniversary editions ever issued in that section, and "Hornellsville, N. Y., is Growing" completely hides the fact that the Times "circulates in fifty-four towns and villages and on twenty-nine R. F. D. routes." Fix upon the features of your paper where you excel, or which make it an exceptionally profitable advertising medium, and then put those facts before the advertiser in such a manner that it can not escape his attention. In these days, when the advertiser is keying his ads. and comparing results, I wonder that the publishers do not compile statistics of comparative results obtained from announcements in their papers with those obtained from competitive journals. This could be done and it would be a more telling argument than any circulation statement could possibly make.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

California (Pa.) Independent.— Get the color even and you have a paper to be proud of.

Upland (Cal.) News.—A neat little paper. Three of the larger headings on the first page would be an improvement.

Lewistown (Pa.) Free Press.—Presswork is awful. There is little use in suggesting improvements until it has been remedied.

Argos (Ind.) Reflector.—A little too much sameness about the display headings on the first page, and the arrangement in two four-line pyramids is not artistic.

Mascoutah (Ill.) Anzeiger.— Two or three display headings similar to those on the second page would improve the first page wonderfully. A little more ink and impression are needed.

Whitesville (N. Y.) News.—Too little impression and an uneven color mars the presswork. The larger heads on the first page should be in the outside columns and a fourth section added, as a single cap. line does not make a good finish.

THE Sherbrooke (Que.) Daily Record has been progressing rapidly and steadily the last few years, and is just now making good use of a letter received from Printers' Ink in which it is stated that for cities of same size the Record has the largest circulation in Canada and the second largest in the world.

It is seldom that a new paper starts with a double-page ad. and four full pages, but that is what appeared in the first issue of the California (Pa.) Independent. Its second

issue has a column of comments on the new paper from its contemporaries, headed "Bouquets Galore," and each item beneath is headed "A Daisy," "Just Violets," "Some Forget-me-nots," "A Boutonniere," "Some Hyacinths," etc.

THREE successful monthlies, known as the "Dansville Publications," are issued by the F. A. Owen Publishing Company, of Dansville, New York. In order to create a greater interest among its readers in its advertising columns, and also to learn the layman's idea of good copy and display, two of these papers offered prizes to those selecting the best ads., and giving the reasons why they appealed to the writer. After classifying the replies, the following interesting points were disclosed:

Ninety-three per cent chose advertisements having an illustration.

Seventy per cent chose advertisements of a general nature as distinguished from advertisements of an educational nature.

Eighty per cent of the advertisements chosen were large — from four inches to a full page.

Twenty-six per cent were attracted by the harmony or relation between the illustration and subject matter, i. e., the illustration was suggestive.

Twenty per cent were attracted by the oddity or novelty of the illustration.

Twelve per cent referred to the effectiveness of white letters on a black background.

Twenty-nine per cent were impressed by the effective type arrangement. Twenty per cent referred to the position occupied by the advertisement. Twenty-one per cent were attracted because of interest in the subject matter.

Twenty-seven per cent were impressed by the logical, terse, clear, or convincing statements contained in the body of the advertisement.

Ten per cent were convinced by the use of testimonials.

Ten per cent were convinced by the offer to send the goods on approval. Sixteen per cent were convinced by the use of simple language, moderate statements and the absence of catchwords or extravagant claims.

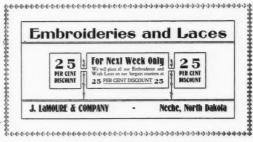
Thirteen per cent were attracted by a prominent display of the price.

Two per cent were attracted by the word "Free."

Two per cent were attracted by the word "Free.

Two important deductions are obtained from these opinions: First, the advertisement should be illustrated; second, the space occupied should not be too small. It will also be noticed that a large percentage were impressed by the effective type arrangement. If the truth of the matter were really known to the readers themselves, this percentage would undoubtedly be greatly increased, because effective type arrangement is something which attracts a layman when he does not realize what attracted him and when asked will give some other reason.

GOOD AD. DISPLAY.— The ads. submitted this month for criticism have impressed me more than ever with the difference between the value of an ad. in which good typo-



No. 3.

graphical effect is secured regardless of the choice of display, and one in which the telling argument intended to attract the reader is made most important and the display selected accordingly. To illustrate the latter we have two ads. set by Rex H. Lampman, of Neche, North Dakota (Nos. 3, 4). In No. 3 "Embroideries and Laces" is a heading which will attract the ladies, and the secondary display, "25 per cent discount" and "For next week only,"

will have a tendency at least to make them visit the store, although there is considerable sameness about the display in the central part of the ad., and the ornamentation adds but little to its attractiveness. No. 4 is another ad. in which the display will attract just the class of readers

Checking Accounts

OF Farmers

The property of the war, when you had something to pay, that you did not have the exact change, the payment? Then, of course, you had to take time to go to a neighbor for town to get change to pay your bill, and time is money How easy it would have been had you had a characteristic of the work of t

No. 4.

that is wanted. No. 5, set by Harry T. Ross, of New Albany, Indiana, from a typographical standpoint is a good ad. It is well balanced and there is proper contrast and spacing, but the very thing which would prove the most attractive feature to the class of readers for which it is intended, and which was placed by the advertiser at the beginning of his ad., has been lost sight

of. To dry the articles named "thoroughly and satisfactorily" in such a short time should have been made the most prominent and practically the only feature of the ad. The outside fancy borders on all of these ads. do not add to their value and could have been replaced by plain rules to advantage. This latter criticism also applies to a few

otherwise creditable ads. received from K. A. Osborn, of Huron, South Dakota. The demand for type borders has almost entirely disappeared, and it is a step in the right direction, as they were never artistic or attractive.

AN interesting weekly trade journal comes from Bruxelles, France, Le Petit Journal du Brasseur. There are 130 pages and cover, two columns to the page, with the cover in three colors. There are seventy-two pages of advertising, which in a measure accounts for the pub-



No. 5.

lishers being able to sell the paper for the equivalent of 6 cents. There is little about it, aside from its being printed in the French language, which differs from an American publication, except that a column rule is used between the columns, and it extends about a pica below the type at the bottom of the column.

WRITINGS OF THE ANCIENTS.

Dr. Hanns von Weissenbach recently addressed the Berlin Typographical Union on the evolution of alphabetic characters from hieroglyphics. The following brief résumé will be of interest to students: Hieroglyphics had happily been called picture writing. They were used for ornament besides. The Chinese, the North American Indians, the Aztecs, the Peruvians were familiar with them. They were made use of in Egypt also to ornament buildings and monuments. They were chiseled into stone and etched on the bricks made from the Nile mud which was used for building purposes; lastly, they were written with a reed pen on papyrus. They were originally written from right to left and afterward in the contrary directions.

tion, both styles prevailing at the same time. The Semitic languages were written in the former method; the Greek in the latter. The Phoenicians received hieroglyphics from the Egyptians and developed them into a phonetic alphabet. The Greeks took the Phoenician alphabetic characters, remodeling them, but retaining their own names. Thus, in Phoenician we have aleph, beth, in Greek alpha, beta; in modern European languages, "a, b." Originally the hieroglyphics were pictures made from the event to be described. A king on horseback, represented as such by the royal insignia, followed by men on foot, chained together, would represent a victory. Afterward, when it became necessary to represent conceptions, the hieroglyphics were multiplied and mixed in all sorts of ways. Thus, a woman with a child represented love; two women together meant a row, or quarrel, or argument. Scholars were not able to decipher the hieroglyphics until the discovery of the Rosetta stone in the nineteenth century, which contained both hieroglyphics and their equivalents written in Greek; afterward another polyglot inscription was found on an obelisk. With these beginnings, after years of toil, the meanings of the hieroglyphics were worked out.

A CONVENIENT REFERENCE LIBRARY.

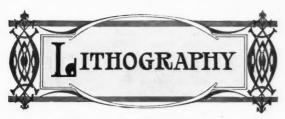
I consider your periodical one of the greatest aids a printer can obtain anywhere, and the fact that I have eighteen bound volumes thereof in my library, which I constantly consult, merely emphasizes my good opinion of its value acquired by long experience.— William Lycett, Hoboken, New Jersey.



A PINE TREE STATE MAID.

Courtesy Ernest Hammond, Providence, R. I.

Specimens of commercial printing just issued by The Inland Printer Company: Bill-heads, Business Cards and Tickets, Envelope Corner Cards, 25 cents each; Letterheads, Menus and Programs, 50 cents each.



BY E. F. WAGNER.

Correspondence relating to this department its respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY .- George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY .- W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDSON OF LITHOGRAPHY.—By David Cumming. A practical and upto-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. §2.10, postpaid.

AN aluminum or magnesium point can be used for marking on clean glass plate so that even acids will not efface the lines so made. The *Deutscher Buch- und Stein-Drucker* says that precious stones, such as ruby or garnet, will receive the marks from an aluminum point, but not the genuine diamond, thus affording a test for lithographic engravers in judging the latter stone.

LIMITATION OF COLORTYPE PROCESS.—Mr. Edmund B. Osborne, writing in the *Modern Lithographer*, says: "The established operators of the process trade should know what they can do, they should stick to their limitation, so that if a customer orders a reproduction by the colortype process, from a house that is either sensible or honest, he takes no chances of getting something which should have been done in lithography or some other process."

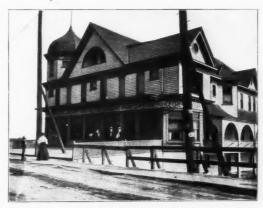
AN INVIGORATOR FOR WEAK TRANSFERS.—To bring back worn-out work is the object of a solution placed upon the market. It is called "concentrated stone food" or "faded work reviver." The claim is made that this restorer will not only check the walking away of work from the stone, but will also bring back such lines which have, to all appearances, taken their flight. If this is reported correctly, the news should cause the pressman's heart to rejoice, for having within his reach a true lithographic elixir of life for tired hair-lines.

THE GERMAN ARTIST NOT A COMMERCIAL DESIGNER.—
"I have recently noticed some German lithographs which, although rich in color were very poor in drawing," writes J. B., Brooklyn, New York. "Are the sketch artists in Germany such poor art students, while German art takes such a high rank in the artistic world?" Answer.—The real German artist considers himself far above the necessity of working for commercial purposes. He would not under any consideration, lower himself in the estimation of his fellow students to work for label or show-card

houses, and that explains why the commercial work of Germany, in very many cases, is rather clumsy in drawing, because it is done mostly by the lithographer and not by a special sketch artist.

Tobacco and Stale Beer in the Lithographic Pressroom.—Pressman, New York, writes: "Do not use stale beer on your stone which has been standing for a long time; you may as well use strong acid; but beer a day old may be very beneficial." Tobacco water is probably used more frequently in the trade than any other weak acid. Care should be taken not to let it get more than a day old, as it will gather a fungus growth which contains a strong organic corrosive; rather mix it fresh every day, and you will find it a good cleanser.

A New Photo-litho Process.—The Modern Lithographer speaks of a new photo-litho process. A specially prepared-photo-litho process transfer paper is exposed in the usual way. It is not, however, inked solid and developed under water, but transferred as a dry transfer to a



A RESORT IN WEST TORONTO.

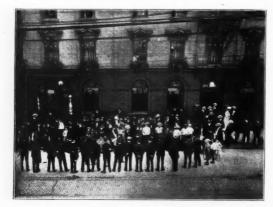
damp stone. The soluble albumen base adheres to the stone, while the insoluble image leaves with the paper. The albumen forms a protective covering to the stone, which is impervious to grease, but the lines of the design are open and can be inked in with any suitable transfer ink.

AN EXPERT TRANSFERRER'S OPINION.—J. K. L., transferrer, writes: "I have tried the samples of 'Beat All' transfer paper which you sent me, and I must say that it is the most perfectly coated paper I have ever handled. The impression sets on this paper as clean as a die; again, it leaves off all the ink to the stone. It is better than any transfer paper we have had here, but for the peculiar nature of our work here it is not advantageous. Our work is a complicated commercial patchwork, requiring ever so many little pieces to be placed over one another, and for that reason this English paper is too thick. We must use the thinnest Chinese paper and coat it with a sponge in the usual old way.

An interesting article, stating how the German lithographer or employer is enabled to successfully compete with the English competitor and yet obtain a fair profit over and above the fifteen to twenty per cent which the German underbids the Englishman in his own market, is printed in the *Lithographic Gazette*. This fact was brought out by the successful demand which the Leipsic lithographic employees made for 21s. weekly. This, if compared with the English lithographers' wages of 30s. or over, shows that the Englishman is paid over thirty-three

and one-fourth per cent more than his German brother workman, which, under the unprotected trade conditions of Great Britain, favors the German competitor and explains why the German lithographer is so successful in England.

MIXING ACIDS BY TASTE.—C. K., of New York, writes: "What do you think are the right proportions for mixing acids conveniently? Here in the shop where I am working, the men judge by tasting. I believe that their acid can not be of equal proportion, for if they mix the acid in the morning, it must be stronger than if they do so after dinner, for the simple reason that there is always more grease on the tongue of a person in the morning than after dinner, therefore the acid will not penetrate as easily on such a tongue, and consequently more acid is taken. I claim that five drops of pure acetic acid to one-half pint of chemically pure water is about right



THE TORONTO SALVATION ARMY BAND.

for counteretching a medium etched transfer or original. For asphalt etching or machine ruling, of course, the above solution should be strengthened to almost the pure acid—say, four-fifths acid to one-fifth water."

A GOOD TRANSFER PAPER FOR COLORWORK .-- Take one pound of corn starch, one-half pound of best wheaten flour, one-eighth pound French white and eight leaves of best gelatin; boil the flour into soft pap - be careful not to have any lumps. Then put in the corn starch and pour water on, stirring until the whole becomes of a creamy consistency. Now pour the whole into the paste at boiling heat, and stir constantly. Then add the white lead, which was before mixed with two pounds of the best glycerin. See that the white is well ground. In mixing this, stir all the time, and when cool strain through a fine muslin cloth. Take the best white enamel paper you can find on the market, preferably without gloss. It need not be of a high finish, but must be free from spots of any kind. For commercial work use China paper. The state of the atmosphere will demand a greater or lesser quantity of glycerin, according to the judgment of the transferrer.

TRICHROMATIC PRINTING VS. CHROMO-LITHOGRAPHY.—E. G., in *The Courrier du Livre*, says: "'Since the advent of trichromatic printing, many people have considered that sufficient perfection has been reached in the process to permit its acceptance on an equality with chromo-lithographic impressions. Numerous experiments have been made, and without disparaging their importance we may be permitted to say that the trichromatic process has not realized all that was hoped for it. Despite the considerable progress which has been obtained, it does not appear that the process will attain perfection for some consid-

erable time yet. Still, that amount of perfection it has attained enables one to estimate the effect it has had on chromo-lithography. Already many advocate a return to chromo-lithographic methods, neglected and left behind by an unreflecting impulse. We must not, however, pass from one extreme to another, and conclude that the threecolor process should be abandoned. This would be a grave mistake. The fundamental error has been the desire generalizing the process - to apply it without distinction to all kinds of work, while it is only suitable to certain classes of work. It is necessary, then, to first define the field of its employment. The preceding remarks are very sensible. We find them in the book by Dr. Von Hubl, bearing the title 'Colors and Printing in Colors,' in which, in one chapter especially, he shows, with a thoroughly scientific clearness, in what respect they are wrong who would attribute all advantages to the tri-color. Decidedly, it has secured a very appreciable progress; but it has not come to supplant chromo-lithography, as some enthusiasts hoped. Suppose, say they, that we have obtained negatives of irreproachable colors, and that we have chosen ink theoretically suitable, it would surely appear that the impression ought to be, under these conditions, a faithful copy of the original. The result, however, demonstrates that it is not, and this shows that the process is not able to give an integral reproduction of the model. The three colors do not cover, and this capital fault is easily perceived in the reproduction of tints. It follows that, if the full colors are satisfying, the rendering of the neutral grays and browns leave so much to be desired that the ensemble is defective. One of the causes of the non-success of the three-color process is the want of a machine specially constructed for this kind of printing, and ensuring an absolute uniformity of working. Very sensible variations in the intensities of the colors occur in the course of working existing machines, rendering it impossible to always maintain the same tonalities. The inking is always defective, however carefully the machine builder has striven for its due regulation. It is for this reason that proofs in three colors pulled at the hand press are so seldom submitted, as the printer is not able to ink his clichés always with the same uniformity as with the hand roller. In chromolithography the pressman has not to surmount these difficulties, because the colors are employed pure. The grays, the browns, etc., are printed from separate stones or plates, and in flat tints they cover the paper. The principles upon which the technic of the transparency of colors is based are the same for trichromatic printing as for chromo-lithography, and if theoretically all the materials and means are equally good and equally perfect, it must be from the execution that the difficulties - unsuspected at first - arise, and they are particularly serious in the trichromatic impressions, because they are produced by the imperfection of the process itself, particularly in the half-tints. Hence trichromatic impressions can hold but a secondary rank in high-class work, and can not enter into a dangerous rivalry with chromo-lithography. Whatever be the method employed, it is certain that the superiority of work produced will rest with those printers who. profiting by every-day experience and by the progress of science, make an intelligent use of all the knowledge they have gained."

BEST IN THE WORLD.

Enclosed please find draft to pay my subscription to The Inland Printer (the best trade journal in the world) for another year. Simply can not do without it, so be sure and square us so we will not miss an issue.— E. A. Williams, Farmer City, Illinois.



BY JOHN E. CASHION.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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PHOTOTRICHROMATIC PRINTING .- See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50. THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge as on a job press. Saves time and trouble. Made of transparent celluloid. pins on a job press. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

Notice method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

Overlay Knype.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

The Stoneman.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

Practical Guide to Embossing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A Concise Manual of Plater Presswork.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

CYLINDER PACKING .- F. L. M., Cincinnati, Ohio, writes: "We do presswork for the trade and have mostly publications, the forms being changed slightly each month, but the same cuts are used. Is it necessary to remove the underlays after each run? I would also like to have your opinion as to the best kind of packing, hard or soft, for this class of work." Answer .- Where the same forms are being run each month, there is no reason why the underlays should not remain on the cuts, provided they have not been damaged while sliding the form on or off the press. The press should be made up with enough permanent packing to allow for about eight sheets of temporary dressing. There should be four sheets of hard book paper and the rest of soft paper. Always place the soft sheets directly underneath the drawsheet.

How to Paraffin Signs .- J. A. B., Grangeville, Idaho, writes: "Can you tell me how to paraffin card signs, after they have been printed? I wish to do the printing and paraffining so the cards can withstand the effects of the sun and rain." Answer. There is a machine built especially for paraffin work. The paraffin is placed in a fountain connected with steam pipes or gas, and heated. From the fountain the paraffin is fed to one of two large rollers through which the sheets are passed, coating either side desired. This can be done by hand also, by taking a large vessel and heating the paraffin to a liquid state. Float the sheets face down on the liquid, taking care that no air remains under them; then lay them out singly to dry. Another method which may be used is to take one gallon of pure gasoline to one pound

of paraffin; cut into small bits and put both in a bottle and allow the paraffin to dissolve thoroughly. Pour into a pan and dip the sheets in the solution. If the coating is not heavy enough after the sheets are dry, they may be dipped into the solution the second time.

TYPE WASH .- A. A. J., Knoxville, Tennessee, asks this question: "Which is better to wash type with, benzin or gasoline? I have a deal of trouble with ink getting down on the body of the type, and I can not remove it unless I distribute and take each box separately and soak it in lye. Is it the fault of the ink? The pressman seems to have a fad for mixing machine oil with the ink, which causes the type to get very greasy." Answer.-There is little difference between benzin and gasoline when used as a type wash. Benzin is generally used for this purpose, because of its quick drying. Type should be washed with lye and drenched well with water when the form does not contain cuts with wood bases. Machine oil is a poor substitute for a reducing varnish or a reducing compound. Reducers more suitable for the various grades and colors of ink can be obtained from the ink manufacturers.

TROUBLED WITH SLUR .- J. S. W., Meriden, Connecticut, writes as follows: "Enclosed you will find a sample of a half-tone job I have just done on a small cylinder



A SOLOIST.

press and which has a dark streak on the bottom. I think it is a slur, and tried to remedy it, but was unable to do so. I fixed the packing over, set the sheet bands and put a heavy rule at the bottom of the cut, but it did no good. The press gives me considerable trouble by slurring, but shows up on this job worse than others." Answer.-Your trouble is a very common one where heavy tint-blocks or half-tones are printed. The fault lies in the adjustment of the cylinder to bearers. See that your bearers are just type-high and that the cylinder remains firmly on them while taking the impression. This test should be made

after all make-ready has been finished. You have carried a little more impression than was necessary, especially so on the bottom of the page where the slur appears. Use a hard packing with a careful make-ready on jobs of this nature.

INK ESTIMATE.— T. L. F. M., Des Moines, Iowa, writes: "We enclose for your inspection a two-color cover job. We printed one hundred thousand copies. The only color that was used on the entire sheet appears on the two pages, and we would like to have you give us an idea of about how many pounds of this crimson-yellow ink you estimate were used for the entire edition. We originally estimated that it would not take over one pound

running. Please look them over and tell me where my mistakes are. I would also like to have you tell me how I can keep the leaders and slugs from working up. I have considerable trouble in that way during long runs. Do you think a day is too much time to spend on makeready and running off twenty-five hundred copies of this kind of work?" Answer.— The several proofs of makeready appear to be about the same. The half-tones have been treated in the right manner with one exception, and that is, on some of the cuts the overlays have not been registered properly on the cylinder, which causes a dark streak in the high lights of these cuts. A little less ink would have improved the appearance of the job. The time



" we're na sae fu, but we're happy yet."

of ink to each eight thousand copies. We would like to have you estimate how many pounds of this color should have been used." Answer .- The printed matter on this cover, two pages 9 by 131/2 inches each, is run on a fair grade of No. 1 book paper. The crimson-yellow covers about one-third of each page and is fairly solid. A fair estimate on such a job would be about three and one-half pounds to ten thousand copies, or thirty-five pounds for the entire edition of one hundred thousand. This could be cut down to about twenty-five pounds of ink by mixing Lakatine in the solid color. The crimson-yellow being very strong in color would permit the use of about one-half Lakatine without changing the shade of the original color, and it would also improve the working qualities of the ink. It is best to add some dryer in the ink when Lakatine is used.

WORK-UPS.— E. B., Evansville, Wisconsin, writes: "I am sending you a few sheets of a catalogue I am now

consumed on this work, a 28 by 42 sheet, sixteen pages to a form and all large half-tones, is not excessive. Forms that lie solidly on the bed of the press seldom give trouble from work-ups, provided the type lines have been justified properly. It is the pressman's duty, when locking a form on the press, to see that it lies perfectly solid. Do not lock the forms up too tightly, so as to bind and cause a spring, or work-ups are sure to occur. A strip of thin card, about a quarter of an inch wide, placed between the margins the full length of the page, will often prevent work-ups.

A NOTABLE sign of the times is the avidity with which readers who have had no scientific education take to works of science. The "Rationalist Press" in England has printed one hundred thousand copies of Haeckel's "Riddle of the Universe," and one million copies of the principal works of Darwin, Spencer, Mill and Huxley.



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Hints for Young Printers Under Eighty.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, \$1.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING By J. Cliff Dando. The scope of this book is indicated by the title. I been unqualifiedly indorsed by users throughout the world. \$10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, \$3. Must be sent by express at expense of purchaser.

Campsie's Vest-pocket Estimate Blank-book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, Tae Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, \$1.50.

ployees, Small Economies and Time-savers. 88 pages, cloth, \$1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; \$3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, \$1.

ment, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, \$1.

How to Make Money in the Printing Business.— By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, \$3.

ACCULAL COSYS IN PRINTING.— By Isaac H. Blanchard. Contains full

Others. 375 pages, cloth, \$3.

ACPUAL COSTS IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. \$5.

office. \$5.
Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. \$2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters,

Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, \$1.50.

For the convenience of the reader, we will run for a short time the outlines of four methods of estimating, described as follows:

Rule A .- Estimate the actual cost of each item entering into the job and add the general expenses, loss and profit. The result is the selling

Rule B .-- Compute the various kinds of work in all departments at a "customary" or "set" rate that is known to yield a profit, allowing sufficient margin on paper stock and other material. The total result will be the selling price.

Rule C .- Ascertain the actual hour cost of the general expenses by dividing the total of the latter for any given time by the number of hours put in for the same time, by the productive labor. Add the result to the hour cost-of such labor put in on the job, and to this add cost of stock and other material, and you will have the net cost of the job. Sufficient allowance must be added to the total for loss and profit.

Rule D .- First, ascertain from actual records the total cost of your productive labor for the previous year (the longer, the more accurate) and also the total general or unproductive expenses for the same period. Divide the latter by the former and you will have the "unit" cost of the general

expenses for each dollar of productive labor.

In using this method of estimating, calculate the cost of productive labor on a job and to the total add the percentage of general expenses (found in the above manner) and you have the actual cost of the labor. To this, the costs of paper, electrotypes, ink, etc., are added, with proper allowance for loss, and the final result is the net cost of the job. A profit of at least twenty-five per cent should be added to the whole to obtain the selling

This system, though on its face it seems to be complicated, with a little study will show itself to be wonderfully simple and easy to operate

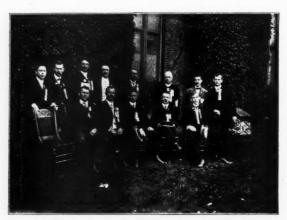
It is desirable, of course, to produce the most accurate and yet simple system of estimating the selling price of work, and as this is the case, we hope to receive outlines and examples of other available and tried methods, for consideration. Those containing value will be added here and referred

THE following letter from a printer in Massachusetts, who wishes his name withheld, needs no explanation, but we are constrained to venture a few remarks, fearing that our position is not fully understood by the correspondent: "'Ascertaining Cost!' The editorial and prospectus in the August issue of THE INLAND PRINTER gives a promise that in successive numbers a satisfactory system, whereby printers can ascertain the exact cost of their work will be sought for. (1) Now, while it may be possible to get the exact cost of a certain piece of work after it is done, to my mind it is not worth the trouble. (2) With all due respect to the writers of the thousand and one articles that have appeared in the journal on this subject, surely they, one and all, must know that what the actual cost of a prospective piece of work is going to be is an absolutely unknown quantity. (3) Say I have three compositors in my job alley, one first-class, one ordinary and one poor. No. 1 will take a piece of work and in an hour will have it ready for the press; No. 2 will take half an hour longer on the same job, and No. 3 will give you perhaps a passable proof of it in two hours. There is a variation at the start of one to three. How will you get any system to reconcile the difference between first and third class men? How will you charge for the work? Base your price on No. 1 and lose money on No. 3? (4) The same applies to platen presswork. A job that can be done in one hour on one day will take two the next. I would be glad to adopt any system that would give me the exact cost of a job before I start on it; after it is done, I don't care to know it - except in a general way. (5). Mr. Stuart says he is not going to attempt to set a scale of prices. But this is the only thing he can do. There is only one way to estimate and that is by scale. Take the size of the sheet that the job is to be printed on, look over the copy and measure it according to the size of type and

the difficulty of composition, in six, seven, eight, ten or twelve point. Only experience can guide you here. Now, if you want to grow rich — if you want to retire in fifteen or twenty years with \$10,000 or \$15,000, figure your composition at \$1 a thousand. If you are satisfied with a living and a day's wages, figure it at 80 cents; if you want your nose always at the grindstone — to have nothing to show for at the end of your life but a lot of worthless printing material, make your figures 60 cents; and if you want the sheriff to get you, go under that. Platen presswork the same way; for five hundred impressions or less, get \$1; for a single thousand get \$1.25. Don't waste your time trying to run two-on and think you're

paper and sells it to Jones for \$100, he is worse off than if he had left it alone — because Jones may not pay him; and finally, in no possible way and by no possible system can the exact cost of printing ever be ascertained." Answer.— According to paragraph 1, it is evident that it is not desirable to know the cost of a piece of work after completion in order not to displease the customer by increasing the price on duplicate orders, where the first was found to have been done at a loss. Perhaps more profit would be realized if the price of many a piece of work now done unconsciously at a loss were raised to a profitable figure. But how do you expect to know the cost without a proper system? About statement No. 2,









CONVENTION HALL, "TYPOGRAPHICAL JOURNAL" CORRESPONDENTS, ENTRANCE TO I. T. U. HEADQUARTERS, ETC.

making money. You are not and you are spoiling your work. Get a good percentage on the paper you use; one to two hundred per cent on small lots, at least twentyfive per cent on large orders. (6) If you figure your work as I have outlined it, you won't need any system of figuring costs. You can figure your discounts and your bank account instead, which will be more satisfactory in the long run. And don't come back at me and say you can't get such prices. If you can't, you've got no business in the business. (7) If I have made this letter clear, my point is that the ordinary printer does not need a system of cost. What he needs to know is what the element of safety is. To charge enough so that he gets a profit out of even the poorest compositor; that it is a fallacy to think his composition costs him nothing because he does it himself after 6 o'clock; that if he buys \$100 worth of

Mr. Dando says: "Cost of manufacturing is an unknown quantity - dependent upon a variable amount of manufacturing done each year by any factory. It never has, never can, and never will be absolutely fixed. This leads some manufacturers to believe or assume to believe, that there is no such thing as fixed cost in manufacturing, and, while in a sense that is true, it is absolutely necessary to adopt some point of demarcation as an operating basis for discriminating between profit and loss on each separate transaction. . . If printing manufacturers could easily calculate all the items entering into the cost of manufacturing, and fully realized the aggregate (of the insignificant proportion each item represents) of the 'per hour' cost, it does not seem possible there could be any great diversity of opinion as to standard cost." It is not only possible, but in many plants working under a cost

system, the cost of a certain job taken from actual records will not vary many cents, one way or the other, from the estimate made previous to receiving the order. In these particular cases, such a system is the most valuable asset in the business. It is true (in connection with Nos. 3 and 4) that the estimator may go wrong in calculating the amount of time to be required for certain work, but right there is where this person demonstrates his worth - in knowing from actual records and observation the average output in each particular class of work. He must know the ups and downs and difficulties and advantages under which the plant does business to make a success for himself or employers. No. 5. A scale of prices that is profitable in one part of the country would prove a money-loser for offices in other parts, and vice versa. Because one firm is able to make certain prices, is no certainty that another can use them with equal safety. As to growing rich at selling composition at \$1 per thousand, let's see about it. Considering corrections and distribution, a compositor can not average more than six hundred to seven hundred ems per hour; at a weekly salary of \$15 this brings the actual cost per hour of the labor, in round numbers, 28 cents. Calculating on this basis, the productive cost of one thousand ems would be 46% cents; add, say, one hundred per cent for fixed expenses - 931/3 cents is the result, or net cost, and adding twenty-five per cent profit, brings the actual selling price \$1.16%. This figure allows of only a fair profit, and not one that will ever enrich any one. In other words, to set a scale of prices profitable to all localities and large or small offices, is an undertaking that never has, never can, and never will be carried out. All that can be hoped for is that all printers will estimate from the same standard, which will go far toward uniform prices. That is, use the same method of arriving in advance at the selling price. Judging from statement No. 6, our correspondent is taking up his time counting his bank account and discounts, which we sincerely hope he is, but we venture the remark that if he has no system of cost accounting, he does not know whether the "moneymaking" prices he has suggested allow a profit or a loss. In conclusion, it may be well to say that no printer, large or small, will ever learn what "the element of safety" is from any other source than his own experience and facilities of handling the work done by his plant. He can not take the word of some printer who knows not the conditions under which he labors; it is true that one plant can produce certain work at a cheaper rate than another, not only by some special machinery, but by the ability of the employees to handle it more quickly, having become familiar with the special line. If he can not adopt a method of cost accounting, he should and must so arrange his plant and plans of handling work that he can use a system of estimating that he feels safe with, but in doing this he will fail miserably unless he can tell to a certainty what his general, or fixed, expenses are. On this point is where the greatest difficulty is experienced; these expenses not only exist, but they never change. It is not only essential to know what they amount to, but to know where and how to apply them. It is possible to know the cost of a piece of printing after it is done, with a proper system, our correspondent's statement to the contrary notwithstanding.

H. B. GILSTRAP, Chandler, Oklahoma, writes: "A question has arisen between two printing-offices in this town as to the value of the work of stapling a certain job, which was done by one of the offices for the other. It seems that the foreman of one office asked the manager of the other to do a job of stapling twenty thousand booklets, like the one enclosed, but neglected to have an

understanding as to the price. The office doing the work afterward presented the bill at the rate of 30 cents per one hundred books, which the other office thought excessive. The books were furnished folded and assembled, and the work was done on a saddle-back stapler. The wages of printers in this town run from 15 to 20 cents an hour. Will you kindly inform me what this stapling would be reasonably worth per one hundred or one thousand in lots of five thousand or twenty thousand?"

40,000 staples at 50 cents per thousand	.\$20	00
50 hours stapling (400 per hour) at 20 cents per hour.	. 10	00
General expense on labor 116% per cent	. 11	67
Profit 25 per cent	. 10	42
	\$52	09
Price per thousand	. 2	60

Of course, the time required to complete such a job depends largely on the capacity of the machine used and the ability of the operator, but it would not seem that the price of 30 cents per hundred asked was excessive, conditions being of the average. The above estimate is based on edition of twenty thousand copies.

Rule D used.

MR. H. J. DANKER, Zanesville, Ohio, asks for detailed estimate on ten thousand four-page circulars, set in eight and ten point Linotype; matter run in two columns of 31 by 97 ems pica each to page, with eight small halftones set in rule borders; cuts furnished by customer; type with cuts, set by hand.

10 Reams 24 by 36—35 No. 3 Book at 3½ cents per lb\$15 pounds ink at 15 cents per lb	2 25 75		
2 per cent loss on stock	26	-\$13	00
Composition:			
15,345 ems eleven-point Linotype, at 35 cents per thou-			
sand	5 37		
18,825 ems eight-point Linotype, at 35 cents per thou-	3 59		
Date of the control o	50		
2,640 ems hand composition—21/2 hours at 20 cents	-		
Making up and tooming up o Louis, as as contestitivities	25		
Make-ready-4 hours, at 45 cents (feeder and pressman)	80		
10,000 impressions—11 hours, at 15 cents	65		
Cutting and delivering-2 hours, at 20 cents	40		
_		- 17	56
General expense on labor, 116% per cent		20	49
Profit, 25 per cent		12	
Total			14
Rule D used.			

In your outline estimate you provide space for "handling stock," which, you will observe, is missing from above schedule. This item must not be applied to stock, as it is not possible to receive return for such labor in all cases; where the customer furnishes the stock, for instance, where would the cost of handling be applied? You do not know its cost, therefore would not know how to arrive at the proper figure. Again, it costs as much to handle a certain shipment of print as it does an equal amount of high-grade enameled book, but basing your proportion on the value of the shipment, you would receive much less for handling the print. It is more practicable to add all general expenses to the productive labor only, as described in Rule D above, and "handling paper" comes under the head of unproductive labor. You will also note that the items of "distribution," "proofreading" and "time making estimate" are unitted; the latter two are part of the general expenses, or unproductive labor purely, and the first-named is part of composition. As there is no distribution in Linotype composition, it is an easy and convenient matter to calculate from actual records, hand composition and distribution, and in estimating, charge that time for composition which will allow sufficient for distribution.



BY GEORGE SHERMAN

What attracts my attention shall have it, as I will go to a man who knocks at my door, while a thousand persons as worthy go by it to whom I give no regard.— Emerson.

When everybody else shouts, then is the time to blow a horn. You will never attract attention unless you can be heard above the clamor of the multitude. Literally, your printing must be possessed of an attention-compelling feature. Even if your literature contains a message of great interest and profit to the reader - a clever epigram, a funny picture, a jingling doggerel, plain printed words, or the face of a pretty girl - it will avail you little if delivered to the public through the timorous carrier of the "common fry." If your argument has the power of conviction, fail not to impart the power of attraction to the bearer of that message. Let the coverdesign of your booklet - its presswork and its coloration - be of the kind that knocks at the door of public appreciation, and then rest assured your good message will reach the heart of the reader. The outer appearance -the first superficial impression - is the carte blanche of your ambassador.

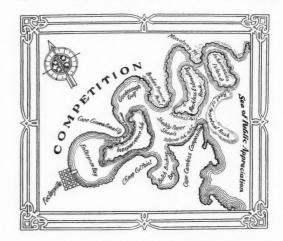
But, if the success of your business depends upon your advertising, as the success of most every business does, you must add variety to your methods of attracting attention. The booklet of yesterday, even its attractive cover-design, may lose some of its interest on the morrow.

"ABOUT PILOTS" is a story well told and far reaching. Plain printing talk, meant to encourage interest in the products of a shop, is uninteresting. It needs a clever coating to soften the rough edges. The William Johnston Printing Company, Chicago, has shown a happy faculty in supplying this coating through the above story, reprinted in part:

Perhaps the most gladsome cry in the world is "Pilot Ahoy" as it comes through the night from the lookout and is repeated from watch to

watch to the captain on the bridge. Away out in the darkness flickers a light, a flash, as the bengal light illuminates a circle on the sea. A picture—a fairylike ship dancing on the waves—a boat is lowered and sturdy arms man the oars that bring the pilot. The propellers cease to revolve and the ship slows down, awaiting the guiding hand. With a shrug of relief the captain passes the responsibility of the ship and passengers to the pilot, for, notwithstanding the fact that the government has spent billions of dollars in safeguards, lightships, lighthouses, buoys, fog horns, surveys and charts, showing the smallest obstructions, tideways and currents, the captain feels that, while he can cope with all the dangers of the open sea, those of the shore should be left to the pilot, who, by constant association, can read the signs as an open book. And now the pilot places his well-trained hand upon the wheel, the great vessel responds with a throb of energy, and in a little while the immense freight with its wealth of golden profits is safely landed at the docks.

Many a great business house is out on the sea of competition, having struggled with contrary winds and currents which rule the high seas of pro-



duction, and is ready to bring its rich and wonderful store of good things into the harbor of success. To reach this harbor, all business enterprises need the assistance of a pilot, and for this we offer our services. We can bring you in touch with your customer.

Not less interesting than this cunning narrative is the chosen plan of illustration. From cover to cover it is a story of the sea, in prose and picture. The arrangement of illustrations is in happy accord with the excellent typography and presswork. A geographical study of the land of "Competition" and the "Sea of Public Appreciation" is afforded in a chart which points out the reefs and shoals in the way of the good ship, "Profitable Advertising."

A BOOKLET from the Mangan Press, St. Louis, is based upon this line of argument. Its clever cover-design attracts immediate attention, and it is a message of advertising wisdom. The meat of its text is contained in the following paragraph:

Advertising is warfare. Public apathy represents the enemy. Let us attack by land and sea. We must put out advertising scouts and locate the enemy. But the locating of the enemy is but the beginning of the battle. We must shell from the heights, we must demoralize their gunners by a cavalry charge and while they are thus receptive, swing our infantry in line of battle. Maybe we will have to besiege the fortress. Maybe we will have to attack the harbor with our torpedo boats, our destroyers, our armored cruisers and our battleships. Maybe the fight will be down a city street where gatling guns are necessary to put him to flight. Maybe we will have to mine underneath and blow him off the map to attract his attention. What I mean is this: There is no one way of conducting an advertising campaign. You must get the attention of your prospective customer, and as men are not always in the same receptive mood, so you will find that what will fetch one man to-day will have no effect on him to-morrow, and therefore you will have to vary your attack.

"THE KLONDIKE," a souvenir of the Dawson News, presents the features of the Yukon in an entertaining manner to the American Institute of Mining Engineers, who visited that region some time ago. It contains a number of choice views taken in and about Dawson City,



of the slup and passengers to the palot, for notwithstanding the fact that the government has spent billions of dollars in safeguards, lightlying, lightlying, bightlying, bightlying, the smallest obstructions, tide-ways and cur-



rents, the captain feels that, while he can cope with all the dangers of the open





showing the wonderful development of the Yukon Territory. These are done in half-tone and printed over a tinted background. The cover of this book is unique as a specimen of original designing, embossing and printing. The feature of the design is a pan, printed in two colors and embossed, containing a few nuggets of gold - the real thing - from Discovery Claim on Bonanza Creek. The discovery of this claim brought fame to the Klondike, and it has been the means of adding \$120,000,000 to the gold output of the world since 1898. Everything in the job, excepting the gold and the paper, was produced in the Dawson News office, and taken altogether, it is a splendid reminder of the spirit of advanced civilization that has gained a firm hold in a region that was deemed uninhabitable but a few years ago. This valuable souvenir has reached this department through the courtesy of William McIntyre, of the Dawson News Publishing Company, and partly through the excellence of the postal service of the United States and Canada.

Among the many interesting things in a package of quality printing from the Kelmscott Press, Downers Grove, Illinois, is a clever booklet with the title, "Have it Done in the Country." Its object is to controvert uncalled-for prejudice against things done in the country printing-office. It does so in an amiable manner and with accompanying specimens to substantiate the argument. There is little doubt that this book has the power to turn much of the cold indifference toward things 'done in the country" to warm interest and conviction. The opening paragraph says: "Have it done in the country where the flowers are blooming, the grass is growing and everything is looking beautiful and natural. The Kelmscott Press operates a printing plant among the trees at Downers Grove, and possesses all the mechanical advantages of a printing plant situated amid the smoke, dirt and noise of the city, and none of these disadvantages."

THE absorbing topic of booklet printing and the value of the distinctive booklet as a trade-getter is set forth in most able fashion by the R. L. Polk Printing Company, Detroit, Michigan. The booklet is of antique wove, deckle-edge paper, and the cover is lapped over to contain the title, "Booklets for Business." The text is of narrow measure, printed in art brown, with a delicate, lavender-tinted border which forms a decorative panel for the foot of each page and the binding margins. It contains a few terse paragraphs that are well worth repeating.

The booklet should be representative of the house issuing it.

It should be well dressed.

It is your commercial traveler.

It should be carefully thought out.

It should be tersely, vigorously, truthfully written.

In most cases it should talk on one subject; no more

The whole logic should be used to convince the reader on the point in view.

One of the common mistakes made in the preparation of booklet literature is in scattering the argument.

It should be written just as you talk to the prospective customer.

It should be written to convince.

The good booklet is one that the average man will find pleasure in perusing; so cleverly written that he will be interested in reading it; so daintily printed that it will be a pleasure to look at.

There is a way of arranging the matter and illustrations, and style of paper and ink, that will produce the most charming little volume at small cost—at probably less than many advertisers are now paying for very ordinary productions.

"LINN'S WHITE BOOK," is written and printed in a style all his own. Linn knows how to encourage substantial interest in his well-appointed printing-office in Columbus, Ohio. It is one of those clever, narrow-measure affairs, with ample margins and liberal white. The printing is in orange and black, in happy combination with

the pure white hand-made paper employed. It is a symposium of good will, expressive of the earnest appreciation of the many good works that have been produced in this shop. The booklet is concluded with a breezy, homemade poem. The opening verse:

Two minds with but a single thought
Are easy nuff to find,
But one mind with a thousand thinks
Why, that's a different kind.
And that's the kind you've got to have
To have an ad-man's mind.

"CHOP SUEY, a pert little publication, originated for fun, issued for business, contains some sense—some nonsense; the same being bound in full butchers' manila, tied together with three-ply jute and distributed free to the monarch-man." This title conveys an ample description of a unique house organ issued monthly by The C. C. Burbank, Company, St. Paul, Minnesota.

A SPECIMEN book of a variety of completed booklets, catalogues, folders, announcements and office stationery, all tipped in, comes from The Engle-Carter Printing Company, South Bend, Indiana. It forms a handy compendium of prevailing styles in type-art for the use of the customer, and the cost of its production should be soon returned through increased profits to the printer. The following announcement is printed in two colors on cloth-finished paper, and tipped on the first page:

We herewith hand you specimens of printing manufactured by us during the past few months. We are particularly proud of this showing, as it represents our first work in South Bend; and we ask your particular examination of our product for this same reason. A letter of criticism from you would be appreciated and undoubtedly prove of future benefit to us.

MISCELLANEOUS BOOKLETS.

F. I. Whitney, general traffic manager of the Great Northern Railway, St. Paul, has sent two distinguished booklets, "A Camera Journey to the Lewis and Clark Centennial Exposition" and "On the Lewis and Clark Trail." The former is a pleasant imaginative journey across the continent, in prose and picture, and it affords an inviting insight of the charms of Portland and the Exposition. The half-tone views are printed on a tinted background and the cover-design is a reproduction of a clay modeling. "On the Lewis and Clark Trail" dwells upon and pictures the beauties of Spokane, Washington and the Cœur d'Alene country. Its cover contains a picture of President Roosevelt, in a characteristic pose, with the title "Theodore Roosevelt: He stopped off at Spokane." Both books were printed by Rand, McNally & Co., Chicago.

R. C. MALLETTE, Waterbury, Connecticut, printer, lawyer - even as successful in this final calling as we know him to be in the former - writes: "I claim honorary membership in the Waterbury Bar because I triedand lost - my first case in the court in that jurisdiction. The toastmaster of the first annual banquet of the Waterbury Bar Association asked me to devise and produce a menu for the banquet which should be somewhat different from the ordinary schedule of eatables." Printer, lawyer - he has tried this case and won. His appeal, "The Law of Merger, as Applied to the Visible Foodsupply and Its Absorption by and Assimilation into Private Corporations," has been heard by the honorable judges of the court; the visible food supply brought in evidence at the trial was overwhelming and the citations were a revelation to the members of the "bar," to wit:

" §10. Of Fish.

" Equilette of Penobscot Salmon Normandie. Cucumbers.

"They did cause one to forsake his principles and having forsworn his pledge to see salmon and seaserpents upon the peaceful Penobscot. And as concern-

"ing the State of Maine and its liquor law, it is known " to all that Maine has both the law and the liquor.

"See also Opinion of Neal Dow"

His "honorary membership in the bar" is now fully substantiated.

UNDER the hat of Penn lies the land of Benjamin. The connection between these men of other days is neither slight nor unimportant. Both were builders of Philadelphia. Franklin took up what Penn had to lay On William's foundation Benjamin built wisely and well many courses of our city's greatness.

N. W. Ayer & Sons, advertisers, Philadelphia, have built their late booklet, "In the Land of Benjamin," upon this theme. It is a most interesting historical work, close to the heart of the American printer. It is profusely and aptly illustrated with historical scenes in "The Land of Benjamin," facsimile manuscripts, and pages from Poor Richard's Almanac. All of these afford ample proof that Benjamin was not only the father of printing in America, but as well the founder of advertising, that greatest of stimulants to modern industry. In speaking of Ben Franklin as an advertiser, this booklet offers the following citations:

The compilers of this booklet confess to special interest in Ben Franklin as an advertiser. In this capacity he is a good example for business men to-day - "In the Land of Benjamin" and out of it.

As an advertiser he was not the first in the order of appearance, but he was one of the first in the matter of performance.

He understood the people.

He grasped the fact that they wanted the news - news of peace and war, news of trade and commerce.

He believed in the people.

He said, "I have so great confidence in the common virtue and good sense of the people of this and neighboring Provinces, that I expect to sell a very good impression."

He appealed to the people

To the middling people, the farmers, the shop-keepers and tradesmen of our city and country, whose interests have been forgotten.

He kept up his appeals.

He said, "I endeavored to prepare the minds of the people by writing on the subject in the newspapers, which was my usual custom.

He believed in printer's ink.

He loved the printing craft. After receiving all his titles and honors, he styles himself in his will, "I, Benjamin Franklin, Printer, late Minister Plenipotentiary from the United States of America," etc .- the printer first

He acted as well as he thought.

He was wise enough to recognize the power of printer's ink, and enterprising enough to employ it for the development of his business.

He valued originality.

Saying on this point, "I wrote things in out-of-the-way form as most likely to take the general attention."

He carried on mail order business.

Even before it was named. He says, "Those persons that live remote. by sending their orders and money to said B. Franklin, may depend on the same justice as if present."

He advertised one price.

Forestalling that idea when he says, "And for dispatch (time-saving) the lowest price is marked on each."

He established his almanac by advertising

Poor Richard is a monument to his advertising skill. Previous to its advent a three-line notice saying almanacs were ready was all the advertising such works received. But Ben knew he had what people wanted and knew enough to tell them about it, and his almanac, like any other piece of good merchandise, did the rest.

He won the people.

As witness the query of an observing old Quaker, "Friend, didst thee ever know Dr. Franklin to be in a minority?"

And so he went on - and made a name - and won trade - and made money - by telling people of what he had, by means of the papers which the people read.

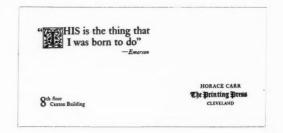
Hast thou done likewise? Wilt thou? The way is open

"OPPORTUNITIES," and the intuition to grasp them, have been the making of the great men of history. Opportunities are not the things of yesterday, but the privileges of to-day. Opportunities are the privileges of the masses, not the special rights of the classes. This point is brought out in its fullness in a splendid book now issuing from M. Schulter, industrial commissioner of the St. Louis and San Francisco Railroad Company, St. Louis. It reveals unequaled "opportunities for the manufacturer, business man and investor" along the lines of this road in Missouri, Kansas, Arkansas, Oklahoma, Indian Territory, Texas and the great Middle West. It is well illustrated and forms a valuable compendium to the man who would seek greater opportunities in a coming industrial empire.

A NEW catalogue of printers' specialties, including shipping tags, tag envelopes, clasp envelopes, fasteners and meat hooks, round checks, restaurant checks, eyelets, eyelet sets and punches, suspension rings, gummed labels, etc., has just been issued by the Dennison Manufacturing Company, main office, 26 Franklin street, Boston. Many of these necessities are reproduced, showing the actual colors of the stocks employed, and taken altogether it is a most valuable reference book for the printer and his customer.

DEVICES.

An effective blotter from Horace Carr, Cleveland,



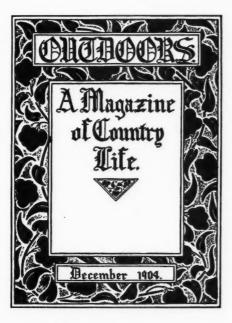
A CLEVER folder, "A Few Sharp Points," is issued by The Inland Type Foundry in behalf of Hempel & Dingens quoins. The device is made up in the shape of a needle case containing a full assortment of sewing needles and darners - to emphasize the "points."

"STRIKE me for light on advertising," is a sentence cunningly applied to a handy-sized card containing a halftone of Charles O. Rider, of the advertising firm of Low & Rider, Chicago. Mr. Rider appears dressed in a sandpaper ulster, tipped on. The utility of this device as a match scratcher enhances its preservative qualities.

THERE are but few business men who are so well known that they can afford to eliminate the address from their advertising matter. While the name of John Wanamaker may be synonymous with Philadelphia, it remains a fact, nevertheless, that a certain element of the reading public may yet need to be informed on this point. It is true that most theatrical people are familiar with the fact that The Billboard is a paper of the profession, published in Cincinnati, Ohio, but the principal object of advertising for a periodical is to encourage an acquaintanceship among those who are not so well informed. There is no semblance of an address on any of the series of ten blotters recently sent out by this paper, and there is no doubt that this fact materially depreciates their advertising value. This error is a common one, even among printers and advertisers, who are but little known outside of their narrow sphere of acquaintanceship.

THE frontispiece of the souvenir booklet issued at a banquet tendered to the management of the Marshall & Bruce Company, Nashville, Tennessee, August 29, by the employees, tells an interesting story of steady growth and progress. This firm commenced business in one room on the third floor of a ramshackle building in 1865. The various stages of an increasing business are illustrated in the buildings occupied during the interim to 1905. The center of the group shows the commodious new structure to be occupied by this concern early in 1906. The banquet was given on the third floor of their new home. Nearly two hundred employees and invited guests were present. The room was tastily decorated with green and white bunting and Japanese lanterns. The handsome booklet souvenir of the event is at once a pleasant glance into the past and a glowing account of the present. It is printed on antique wove and deckle-edge paper. There are a number of short pages scattered throughout telling the humorous side of the story in prose and cartoon. The cover is of black fabric-finished stock with an ornate monogram, done in gold and embossed. A portion of the cover is lapped over and tied with a silk ribbon.

THE quality of the original creations of The Herrick Press, Chicago, is shown in the reproduced specimen, taken



at random from a package of exceptional quality recently submitted. Printed in orange and black on antique paper.

DEATH OF G. L. MATTHIAS.

George L. Matthias, one of the founders of the Evening Inquirer, Galion, Ohio, died August 19, 1905, after an illness of nearly two years. He was born March 21, 1846, near Sulphur Springs, Ohio, and in 1862 entered the office of the Galion District Democrat as an apprentice. In 1864 he, together with his brother, purchased the District Democrat. Later the Galion Review was established by them, and in 1873 Mr. Matthias and George Ristine started the Galion Sun. In 1877 the Inquirer was founded as a weekly, and in 1893 changed to a daily. Mr. Matthias was a Mason and his funeral was conducted under their auspices.

THERE are a number of large printing-offices in Geneva where fugitive printers and students from Russia find employment. The pay is about \$7 a week for an 8½-hour day. Some of these houses are engaged exclusively in printing revolutionary literature for secret distribution in Russia.

FIFTY-FIRST SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.



HE Toronto Globe, in an editorial commenting on the convention of the International Typographical Union at Toronto, August 14 to 19, concluded with a tribute to the executive and the organization, declaring that "the printer of to-day belongs to an improved and improving occupation with which any man should be proud to be connected. The great union which opens its meetings today has been distinguished in the past for the cautious and rational conduct of its affairs. In Mr. James Lynch it has a

head who may without flattery be called one of the distinguished leaders of labor in America. The employers of Canada know that Mr. Lynch is anything but a firebrand. He is, on the contrary, a pacificator, and has ever been careful that through no hasty or headstrong action of his have the wheels of industry stopped or idleness and want afflicted the workman's home. The peace which he has preached has, as might be expected, been followed by plenty."

That the membership of the organization coincide with these views was amply evidenced during the convention.

As customary, delegates to the session were the recipients of hospitalities of local unions en route, and the headquarters at the Rossin House on Saturday was gay with decorations and busy with preparations and greetings, the later arrivals glowing with enthusiasm for courtesies received at Chicago, Detroit, Buffalo, Rochester, Pittsburg, etc.

At Room D, the local offices of Toronto Union and the entertainment committee were busily engaged in registering the arrivals, pinning on badges and issuing the "program and book of tickets" for the entertainments provided during the week by No. 91.

On Saturday evening a reception and lunch at the Rossin House was held, the Colorado whoop of Delegate Snider mingling with weird effect in the skirl of the pipes played by an impassive Highlander in the rotunda.

Music by Glionna's orchestra, ice cream and other refreshments filled in the evening, the noise of a few tack hammers breaking in occasionally.

On Sunday, the morning was given up to church, sight-seeing, etc., and the afternoon entertainment was provided at Hanlon's Point, on Toronto Island, the sail over showing the fine harbor advantage of Toronto for aquatic sports. The improvements at the Island during recent years and the many handsomely kept cottages were commented on favorably by old Torontonians and the visitors generally. A special boat took the holidaymakers to Island Park at five for lunch and at seven returned with them filled and satisfied to listen to an evening concert at the Point, the majestic figure of Delegate A. B. Morse, of Fort Worth, Texas, looming largely and benignly in the fading light.

On Monday the convention opened in the prettily decorated assembly room of the Toronto Labor Temple. Mr. Hugh Stevenson, chairman of the Committee of Arrangements, called the convention to order and invited the following gentlemen to the platform:

Rev. Mr. Bryan, an ex-printer.

Hon. J. P. Whitney, premier of Province of Ontario. Thomas Urquhart, Esq., mayor of Toronto.

Alderman J. J. Graham, chairman of Civic Reception Committee.

Prof. Goldwin Smith.

Robert Glockling, president International Brotherhood of Bookbinders.



ROSSIN HOUSE ROTUNDA DURING L. T. U. CONVENTION.

Edward Randall, first vice-president International Printing Pressmen's and Assistants' Union.

John McVicar, ex-president International Typographical Union, of Detroit.

John Armstrong, ex-president of International Typographical Union and president of ex-delegates' association.

Edward M. Meehan, president of Toronto Typographical Union.

Mr. Stevenson welcomed the delegates in a brief speech and reminded his hearers that geographical lines were not known in trades-unionism and hoped that another twenty-five years would not elapse before they again visited Toronto as a convention. President Meehan then took the chair and the Rev. Bernard Bryan asked the aid of divine grace in the guidance of the convention's work.

Premier Whitney received a rousing reception when he rose to address the convention on behalf of the province. He assured the delegates that he was pleased to address a craft that had been honored by such men as Benjamin Franklin, Horace Greeley, and the late E. F. Clarke. "The time had gone past for argument as to the benefits of trade-unionism," said the premier. "Its benefits are already recognized. I want to assure you from across the line that you are heartily welcome to the Province of Ontario. It would be a crime to disturb the good feeling that exists between the two nations. We have on this platform one of the greatest publicists of this age and one of the greatest thinkers of this age of any other age, and I hope to hear his voice on this platform to-day. I refer to Prof. Goldwin Smith."

Mayor Urquhart extended the welcome on behalf of the city. There was no city on the continent so well organized in the trades-union movement and the influence of the organization was felt in the civic contract, which provides for the payment of the prevailing or union rate of wages. The typographical union has given to Toronto many useful and prominent citizens, among them the late E. F. Clarke. There are other members of the organization who will leave behind them monuments to their good work in behalf of humanity. Mayor Urquhart made special reference to the souvenir published by the local con-

vention committee and stated that it was but an evidence of the development of the printing industry within the past quarter of a century. It was a pleasure for him to announce that in the public schools of Toronto the school books were provided to the pupils free of cost. "I wish to congratulate the International Typographical Union upon the organization of the Ladies' Auxiliaries," said the mayor, "and I feel that any organization which admits the ladies is not very far astray. The ladies will not give their approbation to anything that does not stand for righteousness and truth, and I am sure the organization will be made better by the association of the ladies."

Alderman Graham, chairman of the Civic Reception Committee, made a taking speech. He said he had heard it said that a blot of ink made thousands think, and he was quite sure that a line of type just before election time made many an alderman think. Almost every trade and profession in the city was organized and about the only class of workers that were not organized were the aldermen. There were prospects, however, that even the aldermen would be organized in the near future. "My only duties during this convention," said Alderman Graham, "are to see that your local committee do not run out of funds and to inform the police that if any of the delegates are caught taking what doesn't belong to them they must not be arrested."

Prof. Goldwin Smith on rising was given an ovation honorable to him and honorable to those who thus testified their appreciation of his distinguished career. The



MESSRS. LYNCH AND COLBERT.

delegates rose from their seats and waved their handkerchiefs and cheered. Mr. Smith said he had come to show his interest in welcome to the delegates, not to speak, and deprecated any hint of jealousy between America and Canada—he had never known of any such feeling. "If ever sentimental union should come to pass," he said, "it will not be by the action of force or in the form of annexation (a name which I abhor), but with the free consent of both parties and with the blessing of their common mother country."

Mr. Robert Glockling, president of the Bookbinders' International Union, referred to the solidarity of the trades-union movement in Toronto and stated that the local union men had fully measured up to their responsibilities and had built up a movement that was a credit to the city.



ON THE WAY TO HAMILTON, THE "TURBINIA" IN WAKE.

Mr. Edward Randall, vice-president of the International Printing Pressmen's and Assistants' Union, congratulated the delegates upon the great victory for the establishment of the eight-hour day in the city of San Francisco, where all the allied printing trades had combined to resist the efforts of the employing printers.

Mr. E. M. Meehan, president of Toronto Typographical Union, presented the welcome of that organization in a neat speech. He marked the progress of the printing industry in Toronto and stated that it ranked fifth among the cities of the continent. He emphasized the significance of the convention meeting in the Labor Temple and said that the local union was proud to be able to invite the international organization to hold its convention in a building owned and managed by the trades-unionists of the city.

John Armstrong and John McVicar, ex-presidents of the International Union, extended words of welcome.

If any doubts existed as to just what place President Lynch occupied in the minds of the delegates, they were speedily settled when he was presented by Mr. Meehan with the gavel, on taking the platform to respond to the welcome. The convention "rose to him" amid thunders of applause - a reception the most cordial and spontaneous ever known in the annals of the organization. The deep flush on the president's face showed at once his surprise and gratification. Mr. Lynch said in part that printers were naturally modest and did not expect all the nice things that had been said about them. It was fitting that a great organization should hold its great convention in a great nation, among a great people. He said that during the past twenty-four years the membership of the International had increased to fifty thousand and there were fully seventy-five thousand union men allied with the printing industries. Fully twenty-five thousand were working under the eight-hour day and the organization was moving irresistibly toward a universal eight-hour day. "I would like to ask the premier of the province and other leading citizens on this platform to kindly speak to the customs officers just before we make our departure," said President Lynch. "We don't want them to be too

rigorous in examining our baggage, and we ask this leniency especially on behalf of the ladies."

A sharp rap of the gavel and the convention was declared open for business.

The Philadelphia situation and the Smith case were the principal themes of discussion, the casus belli being a difference of view as to the plan of carrying on the union propaganda in Philadelphia. Philadelphia Union, No. 2, has been fighting the Inquirer with a concentration of purpose that left somewhat at large the organization of non-union job-printers. The executive council of the International did not deem this procedure sound, and in its discretion withheld funds for carrying on the work of No. 2. Being sharply criticized in some of the labor papers for this course, the executive issued an open letter explaining its position. Mr. Shelby Smith, a member of Philadelphia Union, and editor of the Trade Union News, published a hot denunciation of the open letter, stating that the executive council again stabbed Philadelphia union in the back, that the council was in league with the employers and "rats," etc. The executive council called the attention of Philadelphia union to Section 81 of the general laws, which require the trial of all persons so charged with ununionlike conduct, and for the conviction and discipline of the culprit - the defendant, if guilty: the plaintiff, if unable to substantiate the charges. Philadelphia union tried and acquitted Mr. Smith.

The case was given to the Committee on Appeals, P. M. Draper, Ottawa, Ontario, chairman, and after receiving evidence from both sides, decided that Mr. Smith's asser-



MR. AND MRS. JACKSON, ST. LOUIS, MISSOURI.

tions were not warranted. Mr. Smith desired to show that the words used by him in the article should be taken in an oblique or Pickwickian sense, and the volley of denunciation from both sides waxed warm. On Friday, when the matter came to a vote, the convention, by a vote of 209 to 34, decided to discipline Mr. Smith by suspension until such time as amends should be made by him.

The Philadelphia affairs of the organization were then taken up and adjusted on the basis of compromise.

On Monday afternoon the delegates and visitors were given an electric car ride about the city, on return going to the Island, where a band concert was given, with a garden party, lunch, dancing in the pavilion and other festivities.

On Tuesday morning, as already reported in last month's INLAND PRINTER, Messrs. Ellis and Green, of the United Typothetæ of America, spoke to the convention. The reply, as given in the report of the eight-hour committee, shows that a conflict is sure to occur, the determination of the employers to resist the demand being dispassionately set forth by Mr. Ellis in unmistakable terms.

On Wednesday, Mr. Frederic Driscoll, commissioner from the American Newspaper Publishers' Association, addressed the meeting, and was given an enthusiastic reception. Mr. Driscoll congratulated the convention on the pleasant and profitable relations between the organiza-

tions and hoped that peace would continue.

At 1:45 an excursion to the city of Hamilton was in order and about two thousand enjoyed the trip across the lake, which, together with a tour through the Ambitious City, up the incline railway to the top of the mountain, and the serving of a luncheon on the lawn of Mountain View hotel, were all carried out without a hitch. Leaving Toronto at 2 o'clock, the Modjeska, on which was the Forty-eighth Highlanders' Band, carried fourteen hundred people, and the Macassa followed with six hundred more. At Burlington Beach a committee of the Hamilton Union, No. 129, greeted the delegates, and as they passed to the long line of trolley cars in waiting, each lady was presented with a bouquet of asters, carnations or roses. Around the beach and through the streets of the city, the visitors arrived at the foot of the mountain and enjoyed the novel ride up the incline railway. Under the trees, at Mountain View hotel, long tables were lined, and five hundred people were served at once. An overflow of the later arrivals were dined at the Waldorf. Everything possible was done by the Hamilton typographers to make the visit enjoyable.

During the sessions, President Higgins, of the Interna-

tional Printing Pressmen's and Assistants' Union, and President Gompers, of the American Federation of Labor, addressed the convention. Their remarks were chiefly confined to encouragement of the eighthour proposition.

Among the incidents of the week was a visit to Cosgrave's brewery and O'Keefe's brewery, where refreshments were served and the processes of making beer and malt liquors shown and the product sampled, Messrs. O'Keefe giving pretty souvenir ash trays and substantial bottles to the visitors "lest they forget."

A moonlight sail on the steamer Chippewa was scheduled for Thursday night; the Highlanders' concert band gave their entire concert program with choruses, dances, etc. Glionna's orchestra also furnished entertainment, and refreshments were served.

Colorado Springs, Pittsburg and Peoria were out for the convention next year, but Colorado Springs won the votes.

On Saturday it was stipulated that the convention should adjourn with three cheers for the eight-hour day,



led by Delegate Fennessey, of Los Angeles, and the resolution was carried.

On behalf of the convention President Lynch acknowledged the wholesale generosity of the Toronto people, and the untiring efforts of the Reception Committee, the members of which were invited forward. The chairman, Mr. Hugh Stevenson, was then presented with a solid silver tea service; Vice-Chairman John Armstrong, with a gold watch; Treasurer E. J. How and Assistant Secretary T. C. Vodden, with silk umbrellas, and a gold seal ring to each of the other twenty-two members. Brief replies of thanks were made by Chairman Stevenson, Vice-Chairman Armstrong and Secretary Chinn.

On behalf of the International Typographical Union, a beautiful silk Canadian flag was then unfurled and presented to Toronto Typographical Union, No. 91, President Meehan receiving it on their behalf.

The beautiful ensign was greeted with prolonged cheers. Delegate Fennessey then mounted a desk and called for three cheers and a tiger for the success of the eight-hour day. The cheers were heartily given, and then President Lynch declared the fifty-first session of the International Typographical Union closed.

NOTES.

The business of the International Ladies' Auxiliary of the Typographical Union, at the Rossin House, Friday morning, was the election of officers and the presentation of various gifts to the officers. Mrs. Daniel McDougall, president of the Toronto Auxiliary, was presented with



"SUNNY JIM" ALFORD, MANILA'S
DELEGATE.
Photo by Homer L. Knight.

a chair, pedestal, gavel and a handsome cut-glass bowl. Mrs. Kennedy, the retiring president, and Mrs. Donnell, the secretary, were presented with cut-glass rose bowls and bouquets of flowers, and in addition to these Mrs. Kennedy was presented with a pretty gold brooch.

The election of officers resulted as follows:

President, Mrs. Ed D. Donnell, Cincinnati, Ohio. First vice-president, Mrs. Daniel McDougall, Toronto. Second vice-president, Mrs. H. W. Smith, Lincoln, Neb. Third vice-president, Mrs. J. D. Kane, Louisville, Ky. Fourth vice-president, Mrs. John A. Aul, Nashville,

Tenn.

Secretary-treasurer, Mrs. Charles E. McKee, Indianapolis, Ind.

Chaplain, Mrs. A. W. Bowen, Washington, D. C. Guide, Mrs. Stanton, Syracuse, N. Y.

Some of the contests were very lively, and the secretary-treasurer and chaplain were elected by the casting vote of the president.

Mrs. Kennedy, the retiring president, refused to run because of the rejection of the proposition to reduce the per capita tax to 10 cents per quarter.

The Society of Typographical Journal Correspondents held its annual meeting at the Rossin House convention week. Besides considering reports, enacting changes in



A WASHINGTON DELEGATION.

the rules and arranging for the work of the ensuing year, the following officers were elected: President, Herbert W. Cooke, of Boston; first vice-president, Charles W. Fear, of Kansas City; second vice-president, H. D. Henderson, of Rochester; secretary-treasurer, J. J. Dirks, of St. Louis. The society will meet at the same time and place as the next International Typographical Union convention.

Delegate L. C. Shepard, of "G. Rap," was much impressed with the politeness of the street car conductors in contrast with the behavior of the brotherhood in his home town. His solicitous care of a colossal telescope valise was the subject of some comment, as he took a specimen of Toronto goods away with him.

The proverbial smooth eloquence of the South was well exemplified by Delegate Anderson, of Macon, Georgia.

The strong individuality of Delegate Kreft, of Philadelphia, was well displayed on the floor of the convention. A good debater, his remarks were distinguished by clearness and force.

J. Monroe Kreiter, as reading clerk, was the subject of favorable comment.

The pleasing address and clear understanding of the chairman of the Committee on Appeals, Mr. P. H. Draper,



A RELIC OF THE PAST - 1887.

Standing: Nolle, of Washington; White, of San Francisco; Fullerton, of Chicago; Trew, of Indianapolis. Sitting: Gray, of Washington; Waudby, New York; Briggs, Washington; Witter, St. Louis.

of Ottawa, Canada, were well sustained by a directness and sincerity of speech which earned him many admirers.

The handsome souvenir of the convention earned the highest commendation. As a specimen of work it ranks with the best, and shows that Toronto can hold its place in the art with the metropolitan cities of America.

The perfection of the plans of the Committee of Arrangements and the other committees, the smoothness and pleasantness with which these plans were carried out, and the variety and cordiality of the entertainment will make the Toronto convention long a delightful memory to the visitors.

ALL OFF.

Woman (to applicant for a hand-out) — Did you ever do any work?

Mr. Ho Bo — Yes, ma'am; I used to work at the printing business.

Woman — You did, eh? Well, haven't you any friends among them?

Mr. Ho Bo — No, ma'am; I was a proofreader.—The Drop of Ink.

For a decade prior to the occupation of the Philippines by the American Government, the imports of paper and paper wares to the islands amounted to about \$400,000 annually. Since the occupation it has increased to \$800,000 a year.

NINETEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.



OR upward of a year the United Typothetæ of America has been preparing and perfecting plans of organization with a view to inaugurating reforms regarding shop rules instituted by trade unions and to resist the institution of an eight-hour day.

The delegates and visitors generally, who began to arrive in Niagara Falls, New York, as early as Saturday, September 3, were impressive in declarations of instances of oppressive experiences from union influences in their

several localities.

A prominent Pittsburg delegate said with feeling: "What is the employing printer to do, with the condition the trade is in. Our men come to work in the morning without a care on their minds, and work along until quitting time, and lay down their work and leave without worry or anxiety, for they know that when pay-day comes their envelopes will have in them a recompense for every hour worked. But the employer is on the rack of anxiety every hour he is awake, and he lies down at night with care and rises with the shop on his shoulders in the morning; and I tell you, my friend, that when the union adds to the strain of legitimate competition under which the employer labors by allowing its members the union label in competition when these men work not eight or ten hours, but fourteen or eighteen and take work at any price at cut rates, the union is doing a wrong, and I, for one, feel called upon to resist any suggestion of any kind for added concessions to the union, when that union has no mind to restrain such competition."

A Boston delegate, with deliberate gravity, said: "I have no doubt that the eight-hour day will come, and it is perhaps right that it should, but there are many things to be done to clear the way for it. I am personally disposed to concede it, but whatever the will of my Typothetæ may be I will abide by it, and no one will make a stronger resistance than myself if it is the will of the majority."

The report of the Credentials Committee, Charles Paulus, chairman, stated that the committee had examined credentials of 133 delegates, 66 alternates and 47 visiting

members of Typothetæ.

On Wednesday morning, September 6, President Ellis introduced Mayor Cutler, of Niagara Falls, who briefly addressed the convention and extended a cordial welcome, which he said he had all the greater pleasure in doing as for fifteen years he had been an employing printer himself. Dr. Funk, Dayton, Ohio, on request of the president, gracefully replied to the welcome of the mayor. The president then read his annual report, stating that as employing printers, meeting for the consideration of affairs affecting their general welfare, he would bespeak the careful attention of the delegates on the questions involved. The new constitution adopted at St. Louis had been so well considered that only two minor amendments would be presented. The plan of choosing an Executive Committee, the members representing various sections of the country, holding themselves at the call of the chairman, had proved very valuable, and it was proposed to extend this service. Contributions to the emergency fund had been increased under the new constitution beyond expectations.

Reports would be presented by Mr. Blanchard, of the Educational Committee, and by Mr. Donnelley, of the Insurance Committee. Mr. Franklin Hudson would report on the establishment of schools for the instruction of Linotype and Monotype operators. The apprentice and trade schools should have attention, the greatest difficulty being in obtaining desirable pupils. Overshadowing these routine matters was the eight-hour proposition of the International Typographical Union.

The president said on this subject:

You are all familiar with the action taken by our own convention in St. Louis last year, which was followed by the action of the International Typographical Union, as quoted above, in convention assembled in August, and later confirmed by referendum vote.

Your officers had no alternative but to prepare to carry out the resolutions adopted by the United Typothetæ of America in St. Louis, and to this

end their efforts have since been directed.

Several months since, the printers in the Northwest, led by the local Typothetæ of St. Paul and Minneapolis, held a mass meeting of employing printers in that section attended by your president, secretary and some members of the Executive Committee. So successful was this meeting and so unanimous was the sentiment that the eight-hour movement must be checked at any cost that it was deemed advisable to hold similar meetings in various parts of the country. These were held in Kansas City, Atlanta, Boston, New Haven, Philadelphia and Milwaukee, and in all there was the same unanimity of opinion and the same determination to resist the demand

Your officers were charged as being walking delegates going about stirring up trouble. As a matter of fact, in no case was a word required from For once the employing printers of the country were unanimous, and it only remained to organize, so far as possible, this opposition.

How effectively this was accomplished (largely through the efforts of our efficient secretary, with the assistance of local employers), the treasurer's report of receipts will show. But the increase in membership does not begin to indicate the value of these meetings. The coming together of these employing printers, largely strangers to each other, separated in some cases by hundreds of miles, to confer on a matter so largely affecting their com mon interests, resulted in a determination to stand together, even if not officially organized, against this demand.

A few days previous to the recent meeting in Toronto of the International Typographical Union, your president received a letter from Mr. Lynch, which will later be read by the secretary, calling attention to a vote of the International Typographical Union under which there could be heard on the floor of their convention representatives of the Newspaper Publishers' Association or of the United Typothetæ of America, on matters affecting their interests and extending an invitation to so confer, and also suggesting a conference between a committee of the United Typothetæ of America and the Eight-hour Committee of the International Typographical Union during the convention. Your committee, consisting of Messrs. Green, Donnelley, Macintyre, Nunemacher and your president, met the committee from the International Typographical Union at Toronto, Monday, August 14, but, as was inevitable, made no progress, as will be seen by the report of our secretary.

Your president, accompanied by your vice-president, addressed the convention on Tuesday, August 15, setting forth as best he could, having the assistance of the committee in preparing the address, the employers' side of the eight-hour question.

Your representatives were courteously received, and the address was accorded the closest attention of the delegates, but that it had no effect is clearly shown by the action of the convention as embodied in the report of the Eight-hour Committee, which was unanimously adopted and which closed as follows:

"Concluding the report, your committee desires to reiterate the declaration of the International president that, 'We do not want the eight-hour day by reason of charity or philanthropy. We do not want it in order that our physical or mental well-being may be improved. We refuse to abandon our eight-hour demand because we may under present conditions be more fortunately situated than other artisans. We want the eight-hour work-day because we are convinced that it suffices for the work there is to do, the work that is to be done, the demand of society for the product of the press. We propose to sell to the employer eight hours out of twenty-four, and we will do as we please with the remaining sixteen."

This statement, made first by the president, considered and reported by the Eight-hour Committee, and unanimously passed by the convention, would seem to settle emphatically the position of the International Typographical Union. That it does not reflect the views of a large number of the embers of that union who are employed in the book and job branch, those of us who are familiar with the views of our employees are well aware

Secretary Macintyre's report gave an extensive list of the cities visited and he congratulated the membership on the addition of twelve new Typothetæ and the wakening into life of many dormant locals. The most gratifying results had been achieved in the extension of the work of the Typothetæ. There were at present calls for visitation within the next six weeks for adjustment of questions under the national contract with the Pressmen's Union and the Typothetæ at Omaha, Des Moines, Nashville, Atlanta, Kansas City, Cleveland and St. Louis.



UNITED TYPOTHETÆ CONVENTION, NIAGARA FALLS, N. Y.

national contract with the pressmen and the Typothetæ was working to the satisfaction of all parties concerned, the one exception being in San Francisco, which, being under advisement by the Executive Committee, would, after adjustment, be laid before the membership.

Referring to the revocation of the St. Louis agree-

ment, the secretary said:

"This flagrant breach of good faith on the part of the Typographical Union is a matter that calls for the serious consideration of employers of labor, especially in the printing trade, as it shows without a doubt that that organization, when it serves their purposes, will not observe any contract that they may enter into. Unfortunately, what is true of them is true of other labor organizations at times; and remembering this fact, it is well for us to consider very seriously indeed the question of any adjustment by agreement of the present conditions between us and the

typographical unions."

Touching the eight-hour day, the secretary recited the general feeling against the proposition, and then announced that a little later in the year a booklet would be issued. giving extracts from fifteen thousand letters received by the officers of the Typothetæ from employing printers, stating positively that the eight-hour day would ruin them. Figures were quoted, showing that the membership of the Typographical Union had actually decreased according to the official report of that organization, in spite of the fact that the officers of the union and a large force of organizers have been busy the past year in attempts to organize and make trouble by enforcing closed-shop contracts.

"As against this position of the Typographical Union," he said, "the Pressmen's Union, working under the national agreement with the National Typothetæ, has increased its membership materially, and has conclusively proven that an 'open shop' can be practically lived under by any labor union, both employers and employees thereby obtaining increased prosperity and industrial peace, insuring a steady growth in business under proper conditions.

"It is to be hoped that the thinking members of the Typographical Union may yet wake up to the fact that a contract based on the same lines as the present existing one between the Typothetæ and the Pressmen's Union provides the fairest and most honorable conditions that

can be brought about in our industry."

The secretary made a plea for the coöperation of the membership by sending in detailed statements of shop conditions, contracts, terms and practices, with a view to compiling a code of shop practices and rules to be submitted at the next convention. Mr. Macintyre paid a tribute to the energy and devotion of the officers, and testified to his sense of the growing strength and vitality of the organization.

Resolutions protesting against the use of the union label were passed unanimously, and some minor changes in the constitution further perfecting the organization

Mr. Charles Brown, of Grand Rapids, Michigan, addressed the meeting on the subject of printers' inventories and fire insurance, a report of which appears elsewhere in this issue.

A committee, consisting of Mr. F. C. Nunemacher, Louisville; I. H. Blanchard, New York; A. R. Barnes, Chicago; B. S. Hubbard, San Francisco, and E. A. Kendrick, Buffalo, was appointed to draw up resolutions crystallizing the sentiment of the Typothetæ anent the shorter work-day, and reported a reaffirmation of the stand announced by the Typothetæ already widely published.

President Lynch and Vice-President Hays, representing the Eight-hour Committee of the International Typographical Union, waited on the Executive Committee of the Typothetæ, advising them that if the convention desired to confer with them with a view to eventually bringing about the eight-hour day that they were there for that purpose. The illustration accompanying these notes shows Chairman Green, of the Executive Committee, handing to Messrs. Lynch and Hays the decision of the convention.

Chairman Fell, of the Nominating Committee, in making its report to the United Typothetæ of America convention, said the committee firmly believed in Lincoln's injunction not to swap horses while crossing a stream. The ticket presented is therefore that of the year just passed, with six new names required by the enlargement of the Executive Committee. It is as follows:

President, George H. Ellis, Boston.

Vice-President, William Green, New York.

Treasurer, Thomas E. Donnelley, Chicago.

Executive Committee: A. R. Barnes, Chicago; John G. Burke, Norfolk; I. H. Blanchard, New York; J. Stearns Cushing, Boston; E. B. Woodward, St. Louis; George H. Buchanan, Philadelphia; Franklin Hudson, Kansas City; Wilson H. Lee, New Haven; Charles F. Backus, Detroit; Fred L. Smith, Minneapolis; F. C. Nunemacher, Louisville; W. J. Golder, Pittsburg; Edward Stern, Philadelphia; E. A. Kendrick, Buffalo; F. I. Ellick, Dallas; W. O. Foote, Atlanta; B. S. Hubbard, San Francisco; Samuel Rees, Omaha.

NOTES.

JIMMY WOOD, of Barnhart Bros. & Spindler, was in evidence, of course.

MESSRS. Raisbeck and Ringler sustained cordial relations, as the picture shows.

W. J. GOLDER and his pretty daughter made a chef d'oeuvre of the photographer's art.

PAUL NATHAN, suave and serene, smilingly referred to Mr. Cushing "if any one should ask."

F. I. ELLICK and J. H. Ferguson saw that every one had tickets to the various entertainments.

DELIGHTFUL weather and generous entertainment heightened the social atmosphere at Niagara Falls.

A BUNGLE in kodakery lost a roll of film, and in the choice collection was the speaking likeness of Secretary Macintyre.

J. W. WATSON and Phil Ruxton were caught under an awning, which accounts for the evanescent appearance of the picture.

GEORGE McDade, managing editor and business manager of the Master Printer, Philadelphia, was as popular as he was busy.

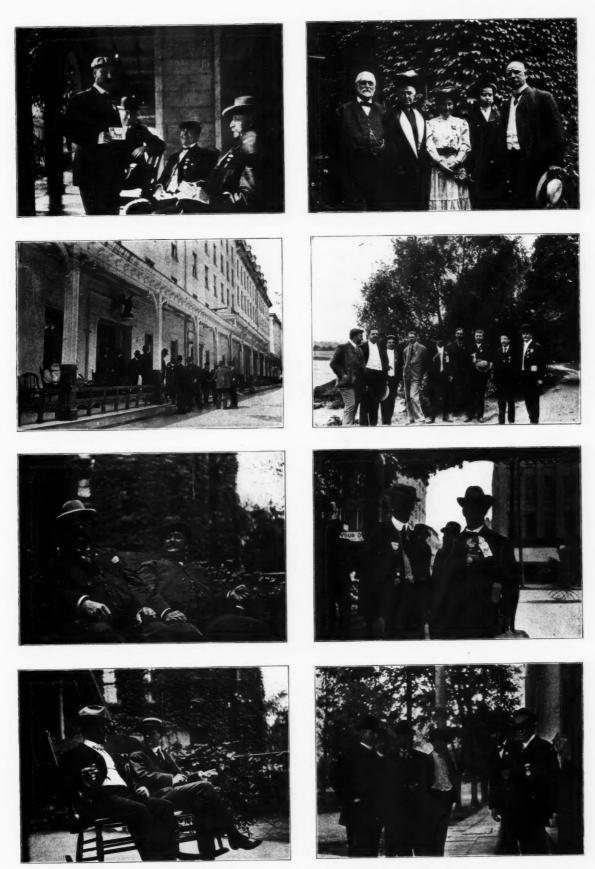
I. H. BLANCHARD chugged about in the labor parade on the fourth in his automobile. He simply smiled and declined to explain.

JOHN CLYDE OSWALD was busy in producing the Daily American Printer, and was on terms of easy familiarity with all the delegates.

WILLIAM C. LESHER, of the Peerless Smelting and Refining Company, Philadelphia, told of the merits of his metal for all purposes.

W. B. BECKTOLD and C. B. Sheridan had a loving meeting and were reminiscent and exuberant. There is a little picture of them somewhere. Find it.

H. J. WENDORFF, representing the Hotel Victory, at Put-in-Bay, worked energetically to capture the convention for next year, and made a very good impression. The matter is in the hands of a committee. Mr. Wendorff is a



UNITED TYPOTHETÆ CONVENTION, NIAGARA FALLS, N. Y.

nephew of our friend Henry Wendorff, sometime of Chicago, and now of the New York World.

OUR cheery old friend, B. B. Herbert, of the National Printer Journalist, permitted his picture to be taken. He is reading the Journalist. Do thou likewise.

THE "vapid" smile of President Lynch, referred to by the Toronto paragraphers, was in evidence in his conferences with Chairman Green "out in the open."

SIGMUND ULLMAN showed the wonderful adaptability of the Ullmanine inks, but was caught in a moment of repose, contemplating the beauties of the park.

GENIAL O. W. Miller, of Minneapolis, revived old-time memories with George E. Lincoln. In the little picture, George's attention has been called momentarily elsewhere.

FERDINAND WESEL, Jr., issued handsomely designed invitations to visit the quarter-century celebration of the F. Wesel Company.



F. W. HAIGH, C. N. Bellman and Charles H. Shields, Toledo, Ohio, captured the attention of every one with their unique badges, illustrative of "the printer's devil."

CARL SCHRAUBSTADTER, of the Inland Typefoundry, was busy greeting old friends. The camera found him comparing notes with R. W. Shaw, of Clark & Courts, Galveston. Texas.

THOMAS TODD, benign and jocose, with Mrs. Todd and Mr. and Mrs. Cushing and daughter, make up a fine group, which should have had a half page if time and space had admitted of it.

The new model Linotype, with the rule and tabular work attachment, on exhibition in the "white parlor" of the International, had many visitors. George E. Lincoln, manager of the Chicago branch of the Mergenthaler Company, J. D. Montross, B. A. Farr and Mr. Bott were in attendance. Solid gold pins, fashioned in the design of

a Linotype matrix, were distributed by Mr. Lincoln and proved the most attractive and sought after of any of the many souvenirs distributed.

MR. CROSS, representing the J. L. Morrison Company, personally conducted an inspection of the factory of Philpott & Leuppie, where the Morrison Company's machines are manufactured.

W. H. BALDWIN, secretary of the Jaenecke Printing Ink Company, and C. C. Wille, of Wille & Saam, electrotypers, etc., New York, were in holiday humor, and enlivened the social aspect of convention week.

Mr. McDade distributed a unique souvenir—a miniature coffin with brass trimmings, containing a good cigar. The legend on the cover read, "Don't be a dead one. Smoke up, and read the *Master Printer*."

THE Lathams made an early morning start, chased by the kodak. The Latham Machinery Company is booming right along, but the proverbial modesty of the president induced him to almost slide off the picture.

A NUMBER of the delegates visited the Niagara Paper Mills by automobile, and were highly gratified with their reception and with the plant, bringing back handsome specimens of the mills product executed at the printing plant in the works.

THE touching refrain, "O, Fireman, Save My Child," was heard at intervals in the early hours of the morning, the only criticism being that it was somewhat unnecessary to give dramatic effect to the song by removing the room furniture in a precipitate manner.

THE Samuel Crump Company's typographic roller-washing machine was on exhibition on the veranda of the International, and was in active operation washing rollers. Mr. H. M. Bingham, with characteristic brevity, said it was all right. Messrs. Crump, Sague and McLaren were in attendance.

THE Automatic Typecasting Machine was on exhibition, and the illustrations will show the gentlemen in attendance, with others. In the same exhibit was the American roller-washing machine, and Mr. Leethem exhibited his automatic self-registering printing plate system, which interested many of the visitors.

Franklin W. Kohler and Thomas H. Rodman, of the well-known "Kohler System," were simply recuperating at Niagara, but took occasion to distribute souvenir push pencils illustrating their system of automatic control of motors on printing-presses. They have an exhibit in the Inland Printer Technical School.

Bernard Nolan, 6 Elm street, New York, is now acting as special agent at large for everything in the printing line. Barney was busy distributing beautiful souvenir pictures of Niagara Falls, printed in Ullman double-tone imprint brown, by the Gazette Company, of Niagara Falls. Fine specimens of the Quadri-Color Company were also given out by Mr. Nolan.

THE ELECTROTYPERS' CONVENTION.

Space does not admit of a report of the electrotypers' convention in full at this time. We hope to give a digest of the proceedings next month. The officers elected were: F. O. Cunningham, New York, president; L. F. Eaton, Detroit, vice-president; C. S. Partridge, Chicago, Secretary; J. J. McErlain, South Bend, Indiana, treasurer.

NIAGARA FALLS.

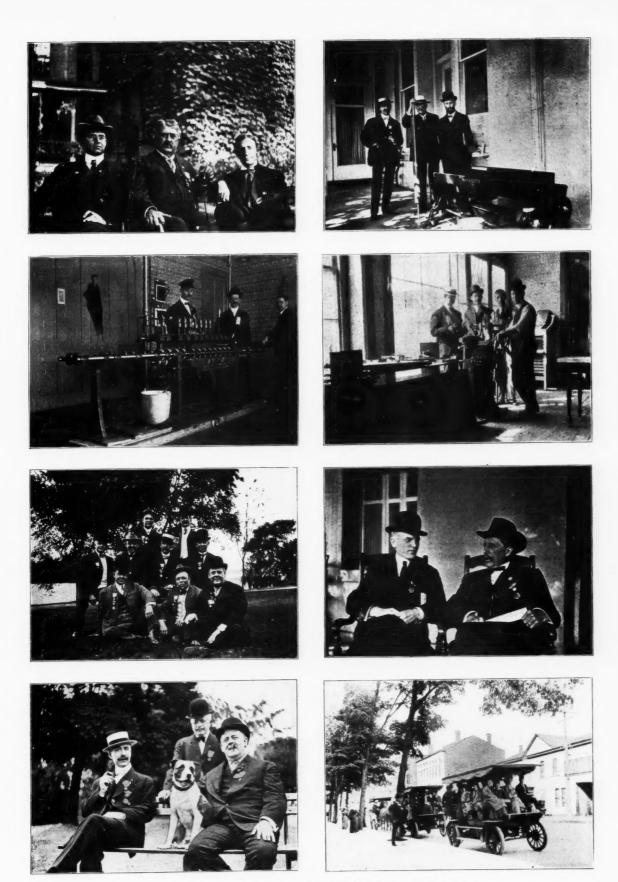
BY TYPOTHETÆ.

The water all convention week

Has fallen as of yore —

I think it must run 'round the world

To come and fall some more.



UNITED TYPOTHETÆ CONVENTION, NIAGARA FALLS, N. Y.

INSURANCE AND INVENTORIES FOR PRINTERS.



HE following paper on printers' inventories and fire insurance was read before the convention of the United Typothetæ of America at Niagara Falls, New York, by Mr. Charles Brown, who is an expert in these subjects, with headquarters at Grand

Rapids, Michigan. The members of the convention were deeply interested in Mr. Brown's remarks and questioned him closely on many points, Mr. Brown answering all questions clearly and concisely. On the conclusion of his remarks, Mr. Brown received a unanimous vote of thanks from the convention. Mr. Brown said:

Many years spent in the printing business as a printer, proprietor, selling and buying printing materials of all kinds, making appraisals for courts, partners and receivers, settling fire insurance losses and placing values on



CHARLES S. BROWN.

ink, gives the printer the low-rate premium.

printing outfits, has given me experience with, and information of, the sound value of printing plants, kind of insurance policies and schedules, methods employed by insurance adjusters in settling losses, and rate benefits to the assured derived from complying with Underwriters' rules.

A fire insurance policy complying with the insurance laws of the State in which it is written is the condensed wisdom of long experience of fire insurance companies, who employ the best talent in the preparation of a policy that is technical, designed to protect the interests of the companies. These policies do not protect the insured to the fullest extent.

The Board of Fire Underwriters fixes the rate of premium to be paid by the assured. This rate is deter-

mined in accordance with the surroundings and conditions of the risk. A clean composing-room, pressroom and bindery, with benzin in safety cans, rags in metallic receptacles, zinc under presses, waste paper in bins or pails and removed every night, floors kept clean and free from oil spots and

SCHEDULES FOR PRINTERS, LITHOGRAPHERS, ETC

Schedule of charges and addition to schedule rate on buildings occupied by printers and lithographers: Buildings occupied by printers or lithographers using hand or foot . \$0.25 Buildings occupied by printers or lithographers using other than hand or foot power (all presses in basement), add..... Buildings occupied by printers or lithographers using other than hand or foot power (all presses on grade floor), add...... .50 Buildings occupied by printers or lithographers using other than hand or foot power (presses on second or third floor), add..... Buildings occupied by printers or lithographers using other than hand 1.00 or foot power (presses on fourth or fifth floor), add...... Buildings occupied by printers or lithographers using other than hand or foot power (presses above fifth floor), add...... Where bookbinding, lithographing, electrotyping, stereotyping or similar specially hazardous industries are carried on under one firm or management, add for each additional hazard..... For each additional specially hazardous tenant, add..... To above charges add as follows for the following deficiencies: Benzin. - For the use of benzin, gasoline, carbon spirits, benzone, petroleum spirits or mineral turps, by either hand, foot or power printers, the same to be kept in approved metal can, limited to one gallon for any one firm, add..... If not in approved can and supply limited, add..... - In all buildings, presses to have metal under them to receive all drippings of oil (except when presses are on concrete floor), if not on metal, add..... Oily Waste, Rags or Paper .- To be removed daily; all oily waste, rags or paper to be kept in approved metal receptacles during the day, and burned under the boilers or removed from the building before closing for the night; if not, add.....

cans to be kept in metal pans and not allowed to drip on floor or any wood; if this rule is violated, add	en es
Waste Paper.— All waste paper to be cleaned up daily and kept in pails or bins and removed from building daily, unless kept in metal-lined or fireproof room, then to be removed once a week;	50.25
if not, add	.25
Note.—The placing of oily rags or paper with waste paper is st prohibited.	rictly
Paste and Glue Heating.— To be done by steam.	= 0
If by gas, add	.10
If by oil, add	. 25
binders or lithographers, a sufficient number of pails, filled with	
salt water and marked "Use Only in Case of Fire," shall be	
placed in conspicuous places, to be approved by the surveyor of this association; if not, add	.25
Smoking.— No smoking to be allowed on the premises, and signs for-	. 20
bidding same to be placed in conspicuous places about the build-	
ing. If this rule is violated, add	.25
Stocks.— For all stocks or contents of buildings occupied by printers or lithographers using hand or foot power, or where presses are	
in basement or on grade floor, add	.25
For all stocks or contents of buildings occupied by printers or lithog-	
raphers using other than hand or foot power, when on grade	
floor or in basement, provided that the basement stocks are placed	0."
on skids not less than four inches from the floor, add	.25
For all other stocks or contents, add	.50
	42

Oils .- All oils for oiling machinery must be kept in metal cans, the

When a building is charged 25 cents for the use of benzin or other petroleum product, and a warranty forbidding its use is inserted in the policies, and a guarantee also filed with the superintendent of ratings of this association prohibiting its use by all tenants in the building, the charge may be taken off and a rebate allowed.

Sprinklers and fire-alarm systems reduce the rates of premium from ten to twenty-five per cent.

It is a well-known fact that the printing-office is considered an extra hazardous risk by insurance companies. This keeps the premium rate high. I am told by one of the leading men in the insurance world that one of the reasons for this is that the printer, as a rule, is not prepared to show and prove sound values and furnish proof of loss. There is a doubt in the minds of the companies as to printing-office values. There are very few adjusters for the companies who are well enough informed on printing materials to make an intelligent adjustment of sound values and determine the extent of damage. The adjustment of a fire loss of a printing-office is work for an expert who makes this class of business a specialty.

I believe this lack of confidence on the part of the insurance companies can be dispelled by the assured and the printing-office hazard placed on a plane with the high-class and most desirable risk. Let it be known to all insurance companies that you are following the instructions and complying with the rules of the fire underwriters as to buildings you occupy, location and surroundings, and the clean condition of your plant, that you have a first-class perpetual inventory system open to them for investigation

The insured should be prepared to show what his plant is worth at the time of a fire. If he can show the companies what his sound value is at the time he insures, it will tend to lower the rate; and it is certainly best for both the assured and the companies to have their liabilities fixed when the policy is written, that both may know just what to expect in case of fire, that there may be no dispute and that the insurer will get what he has paid for after the fire. Insurance should be reduced to a science, to an indisputable fixed basis, on which the company must settle, and thus the

amount to be paid would be a known quantity to all parties concerned. The blanket policy is the safe and correct policy; it gives the assured an even chance for a just settlement. A divided schedule is to the advantage of the companies, namely: If your policy reads \$500 on office furniture and fixtures, \$5,000 on composing-room, \$10,000 on pressroom, \$4,000 on bindery, \$3,000 on paper stock, and you happen to have \$10,000 worth of paper stock on hand, and the loss or damage is in your paper stock only, the companies will not transfer any of the amounts from the other departments to your stockroom to help make up the deficiency between \$3,000 and \$10,000. If you have a blanket policy covering your entire plant, you will get whatever the amount of damage is to any department, providing you are carrying that amount of insurance required.

I recently asked twenty printers, in as many States, for a copy of their policies and schedules, and those received convinced me that many printers are deficient in the knowledge of insurance matters. Your policies and schedules should be carefully and properly prepared, especially so when you are insuring under eighty per cent and ninety per cent coinsurance. divided schedule with a coinsurance clause is greatly to the advantage of the company, unless your sound value in each item is known.

The following schedule, or one similar, would seem to me sufficient to cover a blanket form:

\$.....On contents of the premises occupied by the assured in the principally brick, stone, tile and iron buildings, situate and known as Chicago, Illinois. It is understood and agreed that by the use of the term "contents" this policy extends to and covers all fixed and movable machines and



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machinery, including spare parts, attachments and connections, shafting, belting, gearing, hangers, pulleys, millwright work, motors, presses, typesetting, casting and sorting machines, all printing, binding and illustrating machinery, apparatus, equipment and supplies, engravings, electrotypes and stereotype plates, cuts, type, shop and all other furniture and fixtures, advertising matter and office supplies; together with stock of merchandise, consisting chiefly of publications, printed and blank books, stationery, paper and binder's stock and materials, including merchandise manufactured, unmanufactured and in process of manufacture, and all materials and supplies entering into the manufacture thereof, or used in packing and pre paring the same for shipment or delivery; it being the intent and meaning of this policy to insure hereunder all of the property of the assured, located as described, and not specifically excluded herein, and also the property of others, held by the assured in trust, on commission or consignment, sold but not delivered or removed, or for which the assured may be liable in the event of loss; liability being hereby specifically assumed on tools, implements, dies, drawings, manuscript, patterns, signs, awnings, office furniture and fixtures and on property held on storage or for repairs; and it is further understood and agreed that said "contents" are covered while contained in, on or attached to the buildings above described, in basements, on and under sidewalks, and on platforms adjacent thereto.

It is further understood and agreed that this policy shall attach in each 38 of the New York standard form of policy is not covered hereunder, and that this policy does not cover property held by the assured for others, which is specifically insured in the name or names of the owner or owners thereof.

It is further understood and agreed that this policy shall attach in each building in proportion as the value in each bears to the value in all.

It is understood and agreed that this insurance does not cover any loss or damage to electrical machinery, apparatus and connections in use, caused by electric currents, whether artificial or natural.

PRIVILEGES.

Permission granted for other insurance; to make ordinary alterations and repairs; to work at all hours; to cease operation as occasion or necessity may require; to generate and use electricity; to use steam, kerosene oil, artificial and natural gas; and for the use of the premises as at present and for other purposes not any more hazardous, and to keep and use all articles and materials usual to the business conducted therein, but the use, handling or storing of benzin, benzole, gasoline, naphtha, calcium carbide, or fireworks is prohibited unless special permit is attached hereto.

SPECIAL PERMIT.

Permission is granted to keep and use benzin, benzole, gasoline, naphtha and other light products of petroleum, provided the quantity of either of all should not exceed five (5) gallons in each of the pressrooms on first (1st) and third (3d) floors; two (2) gallons in pressroom on fourth (4th) floor of building situate and known as Nos.....street, Chicago, Illinois, and two (2) gallons in pressroom on the second (2d) floor, and five (5) gallons in pressroom on third (3d) floor of building situate and known as Nos.....street, Chicago, Illinois, and one (1) gallon in each of the other departments in both buildings, all to be contained in approved metal safety cans, the capacity of each not to exceed one (1) quart, and to keep the main supply of same, not exceeding fifty (50) gallons in quantity, on the premises outside of the buildings and adjacent thereto.

EIGHTY PER CENT CONTRIBUTION CLAUSE.

In consideration of the rate at which the policy is written, it is expressly stipulated and made a condition of this contract, that this policy shall be liable for no greater proportion of any loss than the amount hereby insured bears to eighty per cent (80%) of the actual cash value of the property described herein at the time when such loss shall happen, nor for more than the proportion which this policy bears to the total contributing insurance thereon.

LIGHTNING CLAUSE.

This policy shall cover any direct loss or damage caused by lightning, except loss or damage to electrical machinery and apparatus and connections in use (meaning thereby the commonly accepted use of the term lightning, and in no case to include loss or damage by cyclone, tornado or windstorm), not exceeding the sum insured nor the interest of the insured in the property and subject in all other respects to the terms and conditions of this policy. Provided, however, if there shall be any other fire insurance on said property, this company shall be liable only pro rata with such other insurance for any direct loss by lightning, whether such other insurance be against direct loss by lightning or not.

STANDARD TIME CLAUSE.

Wherever in this policy mention is made of any hour of the day or night, this same shall refer to Capital Central Standard Time.

The eighty per cent insurance clause, as adopted by the Chicago Fire Underwriters' Association, provides that the established rates are based upon insurance being carried to the amount of at least eighty per cent of value of property, and is as follows: It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy, to the extent of at least eighty per cent of the actual cash value thereof, and that, failing so to do, the insured shall be a coinsurer to the extent of such deficit and to that extent shall bear his, her or their proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item.

It has no effect whatever when insurance is carried to the amount of eighty per cent of value or more. In this case, insurance pays the entire loss, not exceeding the amount of policy.

Example: Value, \$10,000; insurance, \$8,000; loss, \$6,000. Insurance pays \$6,000. Loss, \$8,000; insurance pays \$8,000. Loss, \$9,000; insurance pays \$8,000.

It has no effect whatever when the loss equals or exceeds eighty per cent of value, no matter what the insurance is. In this case, also, insurance pays entire loss, not exceeding amount of policy.

Example: Value, \$10,000; insurance, \$6,000; loss, \$8,000 or more. Insurance pays \$6,000, which is the total amount of insurance.

When both insurance and loss fall below eighty per cent of the value, the assured becomes a coinsurer (that is, stands as an insurance company) to the amount of the difference between eighty per cent of the value and the actual insurance in force at the time of fire.

Example: Value, \$10,000; insurance, \$7,000; loss, \$5,000; eighty per cent of the value, \$8,000 — amount of contributing insurance required. Insurance company, or companies, insures \$7,000; pays \$4.375. Assured insures (coinsurance) \$1,000 and pays \$625.

If your policy schedule reads, \$1,000 on office furniture and fixtures, \$5,000 on composing-room, \$20,000 on pressroom, \$10,000 on bindery, \$8,000 on paper stock, and you are not insured to eighty per cent on one or two of the items, you are a coinsurer on those items. If you are carrying more than eighty per cent insurance on the other items, the companies will not transfer a loss from the under to the over insured items. A blanket policy avoids this unnecessary risk on your part.

Do not depend upon your insurance agent to write your schedules. They know very little about printing plants and may be partial to divided schedules.

Your local agent solicits your business. He is glad to accept your risk and writes for you all the insurance you want, because he gets his commission. The fact that he will write for you policies amounting to more than the value of your plant and accept the premiums paid him without asking for your inventory, before a fire, is not, in my opinion, a just business transaction, especially when we know that the companies send shrewd and sharp adjusters to settle with you after a fire. The solicitor of your insurance has nothing to do with the settlement of your loss. Solicitors are paid for getting your business, while adjusters are paid for getting depreciations and buying your plant as cheap as they can. If your material is scheduled properly, in every department, under their own discount headings, in the composing-room, pressroom, bindery, engraving plant, electrotype plant, stereotype plant, proofroom, mailing-room, shipping-room and engineroom, with prices carried out at list where discount prevails, net where you buy net; and you hand your inventory to an insurance adjuster, it is up to him to figure off the discounts and bring your plant down to its net market cash value. Then he will ask you for a depreciation. You are prepared to meet him on an equal business footing. You have not already depreciated your property and given him an opportunity of asking for further reductions in order to keep the cash payment, which he expects to pay for your loss, as low as possible.

There are several values to be placed on a printing-office: value as a running business, value for tax assessment, value if sold under the hammer, fire insurance value

A printing-office, sold under the hammer, will bring only what the auctioneer knocks it down for. It will sell as a business investment according to the dividends it is paying and the good will it carries. It should be taxed according to the appraised value, less good will and with depreciations deducted. The insurance companies reserve the right in their contract with you to replace your plant at whatever the market value shall be. An up-to-date printing-plant, the owners of which are continually buying new to replace the old material, should be as good at one time as at another. The object of taking on insurance is to guarantee yourself against loss; it is not a speculative proposition with you. Your plant was not for sale before the fire; you insured and paid premiums as a guarantee to yourself that you would continue the business.

If your plant inventories \$10,000, net value, and burns, and you are carrying policies of \$10,000, and it will cost you \$10,000 to replace your plant to do the same volume of business that you did before the fire, is it not fair to expect the insurance companies to either pay you \$10,000 or buy a plant for you that is equally as good as your \$10,000 plant?

The public adjuster of fire losses charges five per cent of the amount of the damage sustained, or \$25 per day, for his services; compiling and arranging your inventory after the fire occurs. The better way is to prepare your inventory before the fire and make your own settlement with the insurance adjusters after the fire. A perpetual inventory system informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year. Insurance companies will accept it as proof positive of loss; commercial agencies will accept it as a means for fixing a customer's rating; officers and stockholders of

corporations will accept it as proof of their asset value, and managers will accept it as a guide by which to order material to match and supplement what they already have.

A correct inventory will tell how much insurance to carry and save expense of appraisers and time lost in the disputes which always arise if the assured is not prepared to show insurance companies what his plant value was before a fire. It protects you on the eighty per cent coinsurance plan, and puts you in good standing with all insurance companies.

Taking, compiling, pricing and recapitulating an inventory of a printingplant is not the casiest and most pleasant job, and no man but he who has had unlimited experience as a printer and is familiar with printing material names, sizes, schemes and values in all departments, can make a correct inventory. A perpetual system of inventory prepares you for a fire insurance settlement, gives you information of the actual amount of your purchases, the names the bills and catalogue and have taken off the discounts in your recapitulations. You have a perpetual system. You are prepared to make your inventory every night. It saves you time, expense, worry and bother, and prepares you for any and all kinds of valuations.

There are four propositions in fire insurance that are of greatest financial importance to the insured.

First.—Place your risk with the companies having the highest standing financially and endorsed by the insurance commissioners of the different States.

Second.— Secure a low rate of premium if possible by working as an association, showing the underwriters and companies that your risks are reduced to the minimum, because the conditions of your manufacturing plants are kept within the requirements of the insurance rules.

Third.— Have your policies and schedules correctly written so that



CHAIRMAN GREEN, OF THE UNITED TYPOTHETÆ, PRESENTING THE ULTIMATUM TO PRESIDENT LYNCH AND VICE-PRESIDENT HAYS, OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

Messrs. Lynch & Hayes, Representing the 8-hour Com. of the I. T. U.:

NIAGARA FALLS, N. Y., Sept. 7, 1905.

Gentlemen,— Concerning the following proposition, presented by you this morning: "That if the convention is in a receptive mood; that is, if the convention desires to approach the question with the intention of adjusting it so as to eventually reach the 8-hour day, we are here to negotiate on that basis."

The convention instructs the committee to inform you that it is unable to consider any agreement leading toward the 8-hour day.

Very truly yours, W. GREEN, Chairman.

of the manufacturers of the goods you buy, the size and name of the article, so that you are enabled to match and supplement any material that you already have on hand. As your bills come in, you charge them to whatever account they belong. If it is leads and slugs, it goes to the lead and slug account; if it is brass rule, it goes to the brass rule account; if it is body type, it goes to the body type account, and so on, and you are not compelled to run through your journals, ledgers and day books to inform yourself of what you bought, where you bought it and how much you paid for it. At the end of every business year, instead of going to the large expense of making a new inventory and trusting your employees to make it correctly, you need only add up the different lines of material, carry them forward to recapitulation, take off the prevailing discount, and bring your plant down to a net cash value as a new plant. You are then prepared to make your depreciations from the recapitulation, but the inventory book itself has not been disturbed. You know it is correct because you have taken it direct from

technicalities may not allow adjusters or appraisers to shirk responsibility and payments of certain parts of a loss because of a divided schedule.

Fourth.—A correct inventory is proof of loss and must be furnished the fire insurance adjuster before he can proceed with your settlement.

WHY HE LOST HIS JOB.

Friend — How did you lose your place as foreman of the $Daily\ Hustler$?

Ex-Foreman (dolefully)—The editor wrote a column of letters from old subscribers, complimenting us on our special edition of last Sunday, and I made a mistake and dumped 'em in the day before.—Fourth Estate.

THE GOVERNMENT PRINTING-OFFICE IMBROGLIO.



ENTS at the Government Printing-office have moved rapidly and dramatically of late. The Keep Commission, appointed some time ago to make a general investigation of the business of the office and to suggest changes and reforms with a view

to improvement and simplification, found its first duties in considering the questions brought up by the purchase of seventy-two Lanston Monotype Machines, charges alleging undue influence in the purchase having been brought by Mr. P. T. Dodge, president and general manager of the Mergenthaler Linotype Company. The report of the commission is signed by C. H. Keep, Assistant Secretary of the Treasury, chairman; F. H. Hitchcock, First Assistant Postmaster-General; Lawrence O. Murray, Assistant Secretary of Commerce and Labor, and James R. Garfield, Commissioner of Corporations in the Department of Commerce and Labor.

The Monotype Company was exonerated from all aspersion as to undue influence, but the commission recommended that it would be desirable to cancel the contract. With this recommendation President Roosevelt disagreed, and reaffirmed the contract made by Mr. Palmer, the public printer at that time. Mr. Palmer brought charges of insubordination against Mr. Oscar L. Ricketts and Mr. L. C. Hay, the first assistant to Mr. Palmer and the latter foreman of division, and demanded their resignation. To this they demurred, pleading innocence of the charge, and stood on their rights under the civil service rules. President Roosevelt promptly removed Mr. Palmer from office and appointed Mr. Ricketts acting public printer. Commenting editorially on the charges brought against the Lanston Monotype Company, the Journal of Commerce and Commercial Bulletin, of New York, says:

"We have no doubt that the general public, in common with ourselves, will hail with satisfaction the finding of the Keep Commission and President Roosevelt's brief statement concerning it. The commission finds that the most serious charges made against the Lanston Monotype Company are not sustained. At a time when much corruption is being uncovered, in the public service and elsewhere, it is matter for general rejoicing that this corporation should have been able to maintain its integrity. That the Lanston Company did try, and not without success, to sell its machines to the Government; that it kept them prominently before the principal officers of the public printing establishment; that it extolled their merits in season and out of season; that it pushed them to the front with untiring persistency - these are charges which the company's officers may bear with equanimity. With such matters the public has no concern. But the real accusations, while including all of these, went much further. They were explicit and circumstantial. They included not only certain technical irregularities in the contract under which Lanston machines had been purchased, but also a distinct allegation that 'the contract in question was made

"The public had previously had much reason to believe that the Government Printing-office was managed with undue laxity in many respects; and thus when these definite charges of actual corruption were made, the ground was already prepared for them. The charges were fairly met by the accused and thoroughly examined by the commission. There was no disposition, on the one part or on the other, to belittle the gravity of the matter or to dodge the real issue. The finding, accordingly, is entitled to the fullest credence. And the most important item of that finding, an item quoted with approval by the

President, is that no evidence was brought forward from any source, or discovered by the committee 'tending to show any promise, payment or consideration of any kind whatsoever made by the Lanston Company, or any of its officers or agents, to any person in the Government service.'

"This we regard as a conclusion in which all good citizens should rejoice. It is not the Lanston Company only, or mainly, which is to be felicitated upon it. The whole community is to be congratulated upon the fact that a very important branch of its public service is guiltless of this serious charge, at least, and that, in spite of the fierce rivalries of modern business and the temptations often extended to those bidding for public service, this large and



OSCAR J. RICKETTS, ACTING PUBLIC PRINTER.

Oscar J. Ricketts, who has been appointed acting Public Printer, has been connected with the public printing-office since 1889, when he entered the establishment as a compositor. He was born in Coles County, Illinois, thirty-five years ago, and won promotion in the G. P. O. through meritorious service and executive ability. Eighteen months ago Mr. Ricketts, who was then foreman of the public printing-office, made a statement before a House committee that the introduction of typesetting machines into the printing-office would effect a saving to the Government of twenty-five per cent and would reduce the force required for the plant thirty per cent.

important corporation is found to have gone straight to its ends, and achieved them, by means which could stand the test of a public investigation."

The New York Sun, of September 8, announced under large headlines:

"LANSTON COMPANY SUES FOR LIBEL — BEGINS ACTION FOR \$250,000 AGAINST MERGENTHALER COMPANY.

"Suit based on letter which latter company's president, who is also a defendant, wrote Roosevelt. On account of a letter to President Roosevelt, written and sent by the Mergenthaler Linotype Company, through the company's president, Philip T. Dodge, and containing sundry statements defamatory of the Lanston Monotype Machine Company, the Lanston Company has sued the Mergenthaler

Company and its president for libel, and demands damages in the sum of \$250,000.

"The Lanston Company, it will be remembered, sold to the Government, by contract with the Public Printer, the Hon. Frank W. Palmer, seventy-two of the Lanston typecasting and composing machines, after several months' test of the Lanston machines in competition with machines of the Mergenthaler manufacture at the Government Printing-office in Washington. The seventy-two machines were to cost upward of \$231,000.

"In an effort to cause the revocation of this contract, the Mergenthaler Company addressed to President Roosevelt the letter which forms the basis of this suit, and which the complaint characterizes as a malicious, scandalous and defamatory libel, intended to injure the Lanston Company in its good name, fame and reputation and its esteem and credit in its business. The letter bore date June 24, 1905, and aside from requesting the President to cause the withdrawal of the contract, asked him to direct an investigation of the facts attending the giving of the contract for the machines 'and as to its propriety and legality.'

"The complaint recites the facts of the President's reference of the Mergenthaler charges to the Keep Commission, which found them unsubstantiated, and, speaking of Mr. P. T. Dodge's testimony before the commission,

"'The said Philip T. Dodge failed, omitted and neglected in any manner by his testimony to substantiate the allegations contained in the false and defamatory libel addressed by his company and himself to the President of the United States; but, on the contrary, by his own testimony and that of other witnesses called by said defendant, established the complete falsity of each and every allegation contained within said libel.

"The suit is brought in the United States Circuit Court for the Southern District of New York, through Joline, Larkin & Rathbone, attorneys for the Lanston Company, which demands \$125,000 from the Mergenthaler Company and \$125,000 from its president, Mr. Dodge."

The Sun report was submitted to Mr. P. T. Dodge, president and general manager of the Mergenthaler Linotype Company, with a request for a statement for publication in that connection. Mr. Dodge replied as follows:

NEW YORK, Sept. 16, 1905.

Mr. A. H. McQuilkin, Editor, THE INLAND PRINTER, Chicago, Ill .:

DEAR SIR,- I have yours respecting the proposed reference to the action for libel brought against the Mergenthaler Company and its president throwing out the petition to the President for an investigation of the facts attending the contract of the Lanston Company. When the time arrives we will be prepared to meet the charges before the proper tribunal. It is interesting to note in this connection that an investigating committee was appointed by the President, and that the Government Printer was deposed.

The report of the Keep Commission to the President contains the follow-

"After thoroughly examining all persons whose work and figures were used in the preparation of this report, including members of the committee who signed it, and after the most careful consideration of the methods followed by the Marston Committee in arriving at its results, we are of the opinion that as a comparative statement of cost of composition, as between the Mergenthaler and Lanston machines, the report is worthless; that the conclusion reached by the committee is not justified, and that as a record of any supposed comparison or test as to the merits of the two typesetting machines, the report is grossly unfair to the Mergenthaler machine."

Also the following:

"The purchase of the Lanston machines without trial of the Mergenthaler machines, after the subject had been specially called to the attention of the Public Printer and a fair and thorough test requested, was in our opinion inexcusable." Yours very truly,

MERGENTHALER LINOTYPE COMPANY,

P. T. Dodge, President.

THE INLAND PRINTER is studied religiously at this shop, and its value very much appreciated .- Tony Ferlet, San Antonio, Texas.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature sub-mitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

The power of attraction has been liberally bestowed upon a collection of better things in printing from The June Press, Syracuse, New York.

THE CHARLES H. ELLIOTT COMPANY, Philadelphia .- "Heroism of Every-Day Life," a booklet, showing the higher attainments in modern designing and letterpress.

THE LOTUS PRESS, Dundee, Scotland .- The "Maxwell" catalogue cover is attractive, chiefly because it is a simple thing well executed. A little less space between words in the display lines would supply added improve-

OBSERVER PRINTING COMPANY, Dover, Maine.— Good taste and a careful consideration of legibility, the chief essentials of good display composition, are responsible for some noteworthy productions among the specimens submitted.

CHARLES B. CONATY, Port Chester, New York .- There is an individuality about many of the specimens which stamps them as being distinctly different from the common run of printed things. The decorative card presents a harmonious combination of type, ornaments and colored inks.

THE high order of the work submitted by Harry W. Osgood, Olean, York, is revealed in the church directory cover reproduced.





1905

The Glean Birectory Comp

Copyright 1905. by C. D. Marris.

picture frame border and the maltese cross are printed in orange, and black ink is used in the remainder of the job.

The Daily Telegraph, Sheffield, England .- "Our Jubilee" is a handsome souvenir of the fiftieth anniversary of a progressive newspaper, showing how "mighty oaks from little acorns grow." The book contains ninety-six pages-a retrospect of the events of a half century-profusely illustrated with half-tone engravings.

George Brothers, Lincoln, Nebraska.— The letter-head, as marked and ordered to be printed by the customer, substantiates all that has been said on this point in the Department of Job Composition, in the August issue of THE INLAND PRINTER. It is but another example of the deteriorating influence brought to bear through the uneducated tastes of a few patrons of the printing-office. It is a difficulty hard to overcome, for, when a man pays a good price for his work, it becomes necessary that he should have just what he demands. The house letter-head is a good specimen of color printing.

A NUMBER of choice specimens of designing and engraving, printed in imitation of lithography, on linen paper, have been received from A. W. Young & Co., Fort Wayne, Indiana. Mr. Young states that the drawings for the etchings and the inks used are of his own production. All of the specimens deserve most favorable mention.

The Wade Printing Company, Clarksburg, West Virginia.— A very poor choice of colors has been adopted in the folder, "In the Swim." The display is barely readable on account of the faded green ink used. The heavy border and rules printed in bright red complete the subordination of the typework. A plain paragraphed circular, with a neat heading and an ornamented initial, printed in one color, preferably black, would be more effective.

THE ALFRED M. SLOCUM COMPANY, Philadelphia, has adapted a good plan to stimulate interest in their specialty of reproducing typewriter letters in facsimile. The idea is to accompany a well-worded letter circular with specimen sheets showing the various typewriter faces in their office and the different effects made possible with their methods employed. The specimens are printed in many colors to demonstrate the possibility of matching any ribbon.

THE menu booklet of the fourth annual dinner of the New York Master Printers' Association is a typographical "feast." The whole thing is one of those quaint and ornate specimens of typography, plainly revealing the handiwork of Will Bradley, who is responsible for the designs. Its titlepage and headings are set in Flemish Black with one-point dividing rules; type in black ink and rules in photo brown, on a cream-colored deckle-edge paper.

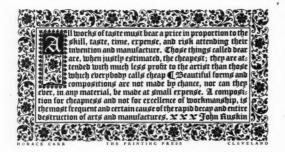
The most valuable advertising device among a collection of noteworthy specimens from The McMullen Printing Company, Cheboygan, Michigan, is a little house organ, with the title, "McMullen's Blotter." Its contents are well printed and it is supported with a modest and distinctly attractive coverdesign. The literature contained therein is of a high order and its plea for better things in printing is well supported with choice quotations from well-known men.

THE program of the "Twelve-Point Dance" given by the New South Wales Printers' Association, Sydney, Australia, is an innovation. The order of dance is arranged on one side of a handy-sized card, while the other side is devoted to the title of the event and a cute homemade poem. An eight-em lead, containing a stamped advertisement of the William Andrews Printing Company, is attached to the card with a piece of page cord. The whole thing has a decided printing-office flavor.

RALPH BAKER, Hazleton, Pennsylvania.—There is no merit and little novelty in an effort to show how very badly a job of printing can be done. The idea of setting the announcement of an event with a mixture of scripts, gothics and wrong fonts and printing it on butcher's paper, may have aroused a sense of humor years ago, but the novelty of the thing is worn off. Even as printers we find greater enjoyment in those things which reveal the talent of an expert workman.

"TOURIST'S HANDBOOK OF AUSTRALIA," a handsome volume of over two hundred and fifty pages, in cloth binding, has been received with the compliments of the publishers, The Howard Smith Company, Melbourne, Victoria. It contains a profusion of half-tones, illustrating the charms of the island continent. It is well supported with advertising, a first evidence of lively progressiveness. The typography, make-up and presswork have been ably handled. The cover-design is emblematic of the extension of commerce in Australia. The design is printed in black, white and blue, with gold stamped lettering.

HORACE CARR, Cleveland, Ohio, reveals the handiwork of the finished craftsman and artisan in a collection of specimens of dignified display com-



position. Mr. Carr shows a happy faculty in combining the esthetic with the utilitarian. He never subverts the advertising value of a design through the improper use of rules and ornaments. This is one of the important secrets of distinctive display—to know how to use ornaments and

when. "Regarding Historic Highways of America," is his conception of the manner in which a descriptive circular should be handled. Keen judgment in the division of colors is revealed in this example. It is printed in red and black, and the quantity of red is exactly right and well-balanced. The opening paragraph mark, the rules and initial within a bit

■ Regarding Historic Highways of America

"We cannot thoroughly understand our own history, local or National, without some knowledge of these routes of trade and war."—The Outlook.



HIS SERIES will be completed next month by the publication of the final volume comprising the Analytical Index. This set contains much original matter accessible in no other form,

gathered from manuscript sources both in this country and in London. It was published in an edition of one thousand sets only, and no more can be issued. "Historic Highways of America" is not an ordinary publisher's enterprise. It meets the requirements of discriminating readers and serious students; without the support of these and of our College and Public Libraries the publication of such source works would not be possible.

We send you under separate cover detailed circular, and trust we may be favored with your order.

"An experienced worker in his chosen field, . . . we find Mr. Hulbert accurate and reliable."—The Nation.

Orders may be sent directly to the publishers

The Arthur H. Clark Company CLEVELAND, OHIO

of decoration are in red ink—balance in black. The decorative panel containing a quotation from John Ruskin is a splendid example of harmony. It is printed in black ink with but two spots of red in just the right place—in the initial and the paragraph mark. The interior panel of one-point rule is in gold.

C. H. Speer, Fort Worth, Texas.—The panel-design and the colors employed form the groundwork of a letter-head with splendid possibilities. A little more reading matter and the elimination of the ornaments with the ruled enclosure would strengthen an apparent weakness in the display. The panels are too roomy for the two solitary lines of the heading.

AUGUST DIETZ, of the Dietz Printing Company, Richmond, Virginia, submits a characterful design for a letter-head. A reproduction would fail to do it ample justice, as its chief merits are in the splendid color scheme adopted. The solid part of a large initial D is printed in red ink, with a brilliant gold for the interlacing flourish. A band across the top of the sheet is in a delicate gray tint. This same combination of colors and black has been applied to a coat-of-arms in the upper left-hand corner of the heading.

H. M. Downs, Fitchburg, Massachusetts.—"Park's Piping Parables" is a good specimen of clear and concise typography, but the quantity and shade of red ink employed are excessive. The substitution of a soft tint will supply warmth to the coloration. The method of printing a larger quantity of a certain booklet than the customer's order calls for and sending these extras to prospective users of similar devices is a satisfactory and inexpensive way of advertising a printing-office. The accompanying slip is well planned to win patronage.

HUNTLEY S. TURNER, Ayer, Massachusetts.—The presswork in the specimens submitted is good, but the typography evidences a lack of attention to details. The suggested improvements in the house letter-head can be advantageously applied to many of the other specimens. The main error of the heading consists in overwide spacing between words. The use of smaller sizes of type for the display lines would lend a more dignified and neat appearance. When a number of lines, all of equal prominence, are used in display composition, too many subdivisions of emphasis are sure to result. This suggests the use of a plain eight-point letter for the words

"Half-tone and Color-Work." Elimination of the heavy ornament will create a place for the subordinate matter enclosed in panels and this change will add further improvement by supplying the proper amount of white space.

THE TROY TIMES ART PRESS, Troy, New York, is sending out a series of "keepable" illustrated post-cards for advertising purposes. The half-tones used are unusually sharp in delineation and the presswork is well done. Each card contains a choice quotation, which serves well to complete lasting interest in the art department of this house. There is much philosophy in the following verse from one of the cards:

"There is so much good in the worst of us, And there is so much bad in the best of us, That it ill becomes any of us."

To talk about the rest of us."

MORNINGSIDE COLLEGE PRINTERY, Sioux City, Iowa.—An attempt at originality has resulted in the two examples of eccentric display composition. The complication of inharmonious borders and rules in the letterhead have been produced at the expense of a great deal of time, and the effect is anything but pleasing. The compositor who is not endowed with inherent talent for producing artistic effects with ornaments and rules should confine himself to plain forms for the time being. Study and practice will develop a better appreciation of the proper use of materials as the student progresses.

The greater effectiveness of simple typography and the use of legible type-faces, unadorned with meaningless decoration, has been set forth in an able manner in all of the examples of display composition submitted by Caarles Lawson Wood, Atlanta, Georgia. The following verse by Ella Wheeler Wilcox has been cunningly adapted in a neat advertising folder:

"It is easy enough to be pleasant
When life flows along like a song,
But the man worth while
Is the man who'll smile
When everything goes dead wrong."

Mr. Wood adds: "A printer used the above in a little advertising souvenir, adding his compliments. The natural presumption is that this printer was trying to jolly his patrons into the satisfaction which his printing failed to induce.

Now, it's all well enough

To be pleasant — not gruff —

When the printer has 'got it all wrong';

But the printer worth while

Is the printer whose style

Strikes you right — just right — right along.

—Pleased Patron.

Another little matter: There is such a thing as a printer delivering work on time—when promised—to the dot. There are those in Atlanta who may doubt this statement; they have not patronized Charles Lawson Wood."

FOLLOWING is a brief review of additional specimens received: Smith-Brooks Printing Company, Denver, Colorado, an engraved invitation to their seventh annual Wayzgoose, held at Dome Rock, in Platte Canyon; Benson-Morris Company, designers and engravers, Seattle, Washington, "Beauty and the Beast," an attractive desk-calendar design; United Amateur Press Association, Champlain and Osseo, Minnesota, The Inland Amateur, a monthly publication, with a professional appearance; Rock Island System, John Sebastian, passenger traffic manager, Chicago, an interesting illustrated and descriptive folder on the subject, "Chicago as a Summer Resort"; City Printing Company, Spokane, Washington, some printing with room for improvement in typography and presswork; Rex H. Lampman, Niche, North Dakota, mechanical perfection has supplied added beauty to the panel arrangements adopted in the office stationery: Gugler Lithograph Company, Milwaukee, Wisconsin, a large lithographed reproduction of an oil painting by W. W. Watson, showing the exact coloring of the original; Al G. Kennard, Grundy Center, Iowa, continued study along lines mentioned in your letter of recent date will be the means of supplying a needed improvement in your specimens; F. C. Rice, Granby, Canada, the letterhead is a good exemplification of the chap-book style of typography; Allan D. Stearns, Shreveport, Louisiana, the blotter and the letter-head set in gothic type are the best among the variety of specimens submitted and the use of this clean-cut style of composition is preferable to the ornamentation and panelwork of some of the other examples; Buffalo Forge Company, Buffalo, New York, an interesting illustrated mailing card produced from an amalgamation of clay modeling and photographic views; Lennis Brannon, Talladega, Alabama, an attractive letter-head; Stettiner Brothers, New York city, the blotter is too crowded; Graphic Arts Company, Washington, D. C., a tasty business card, well designed to encourage a favorable impression of the products of this house; Smith & Porter Press, Boston, the August desk calendar is a handsome design with a timely halftone illustration interwoven; Times Printing House, Philadelphia, "Maen-Coch," a historic country seat in the vicinity of Philadelphia, used as a half-tone illustration in a late issue of a series of interesting calendars; Fred W. Haigh, Toledo, Ohio, "And the Cat Came Back," a comic illustration, has been aptly applied to arouse interest in the advertising matter on a desk calendar; Joseph Betz Printing Company, East Liverpool, Ohio,

a good blotter; D. M. Benton, Macon, Georgia, the letter-head is a striking design and the circular should produce the desired results; Eric Peterson, Storm Lake, Iowa, some examples of effective display composition; L. F. Pealer, Wyoming, Iowa, plain and effective typework, harmonious color combinations and choice papers have produced exceptional results in the package of specimens submitted; H. Clay Earle, Dallas, Texas, the fourpage folder for the Trust Company has been adequately handled and with due regard for appropriateness in the selection of type-faces and borders; Burt May, Albert Lea, Minnesota, an effective blotter; Smith & Sale, Portland, Maine, the right idea in advertising applied in a catchy blotter design; Chemical Publishing Company, Easton, Pennsylvania, a tendency toward elaboration has destroyed splendid possibilities in some of the specimens; Claude Despain, Heyworth, Illinois, the typework of the business card is neat and tasty; Monroe County Sun, Clarendon, Arkansas, the cover-design with the two feature lines set in twenty-four-point caps and centered is the best of the three specimens submitted, but this could be improved upon by eliminating the rules between the lines; The Coyl Press, Frankfort, Kentucky, the vertical script used in conjunction with large gothic lettering produces an inharmonious effect; Blomgren Bros. & Co., engravers, Chicago, a booklet of engravers' proofs showing how perfect half-tones may be produced from poor photographs by skilful retouching; The Cleveland-Akron Bag Company, "Don't forget — 'I forgot!' won't do in busiin one of their recent blotters; The George Ethridge Company, New York city, "Security for the Millions," a booklet designed for the State Safe Deposit Company, is most attractive in its clever cover-design; The Niagara Falls Gazette Publishing Company, Niagara Falls, New York, You know what pleasure is, for you have done good work"; S. H. Burbank & Co., Philadelphia, a package of choice booklets and folders; The Canterbury Press, Evanston, Illinois, a dignified folder; Louis E. Evons, Philadelphia, the letter-head is a poor specimen of display composition; Fletcher Thomas, Dresden, Tennessee, the school folder could be improved upon by removing all the underscoring rules, by centering the display lines and by substituting a plain one-point rule border; D. Gustafson, Red Wing, Minnesota, a few specimens of typography in the usual good style of Red Wing printing, which implies the best that can be had; The Daily Advocate, Paris, Texas, the circular is a good specimen of imitation typewriter

TYPEFOUNDERS' SPECIMENS.

Some late specimens of Paragon, made by Barnhart Bros. & Spindler, Chicago, prove that this series would make a useful addition to any printing-office. It fulfils the requirements of modern book and display composition, in that it is plain, modest and legible. A present tendency toward less severity in display has been anticipated in the production of this handsome letter.

The new book of Washington text, issued by the Keystone Type Foundry, Philadelphia, is a mentionable showing of this popular letter. It not only demonstrates the wide range of possibilities within Washington Text used in booklet and commercial printing, but it is at once a reference book for the printer in the selection of choice designs and happy combinations of colored inks with various papers.

It is a difficult matter to add individuality and attractiveness to a plain page of solid reading matter, unless it is assisted by a bit of color or an ornamental initial. Burford Initials, recently designed by the Inland Type Foundry, St. Louis, supply this added attraction. They are characterful in design and harmonize with most of their modern booklet faces. They are made for one or two colors. The tints for the two-color effect are of uniform size and interchangeable.

The severely practical requirements of type-faces for newspaper headings demand legibility in their design, and the hard usage to which headletters are subjected necessitates durable metal and an absence of hair-lines. A wide range of faces of this kind is shown in a large book of "Type-faces for Newspaper Headings," now issuing from the publishing department of the American Type Founders Company. Among these are the Pontiac series, Lining Quentell, Lining Scheffer Oldstyle No. 2, Adver Condensed, Post Condensed, Adtype, Jensen Condensed, Herald Extra Condensed, American Extra Condensed, Compact Series, Lining Ronaldson Gothic No. 2, etc., all shown in practical display headings.

An interesting study of modern letters and ornaments and their correct use is afforded in a number of specimen books from the Rudhardsche Type Foundry, Offenbach-on-the-Main, Germany. There is one among a book of Vogeler Ornaments - that may be considered as one of the finest and possibly the most sumptuously decorated and illuminated specimen book that has reached this department for some time past. The ornamental pieces, initials and borders were drawn by Heinrich Vogelerthe well-known painter. The most dainty colors and harmonious tintings have supplied added beauty to its quaint and ornate typography. According to the judgment of many foreign connoisseurs and prominent book printers, the work of this house is among the best that the typefoundries of the present day have produced. The fact that the specimens from this foundry received the "Grand Prix" at the World's Fair, St. Louis, in 1904, is ample proof that the foregoing judgment of critics has not been misplaced. This review should be extended to cover specimen books of Eckmann and Behrens texts, and the many vignettes of Robert Engels, Prof. E. Doepler, Prof. Ad M. Hildebrant, Josef Sattler, Prof. Hanns Fechner, and other prominent book artists.



A TREATISE ON PHOTOGRAVURE.— The methods of photogravure have been supposed to be trade secrets, and have often been sold as such. Mr. Herbert Denison is an amateur who has been most successful in working the process, as his pictures by it exhibited before the Royal Photographic Society and elsewhere testify. In this book he gives full directions for photogravure, sufficient to enable any photographer to take the process up and work it successfully. It has long been regarded as the standard textbook of the subject, and is the only work of its kind in the English language. Price, \$2. For sale by The Inland Printer Company.

WE have received from M. Paul Mellottée, doctor of political and economic sciences, of Paris, the first volume of his already celebrated work, "The Economic History of Printing from 1439 to 1789." This volume is divided into three parts, embracing 532 octavo pages. Paris: Hachette & Cie. Price, 7.50 francs. Many books have been written on the subject of printing, but none of them consider its general economic history. The work of M. Mellottée supplies this deficiency. The son of a prominent printer of France, trained in the severe economic studies required at the University of Paris, the author is eminently qualified to produce a model work of this character. After having shown the revolution wrought by Gutenberg's invention in science, in letters, and in the social transformation it had introduced into civilization, the author takes up the relations between the printers and the royal authorities, and after treating of the personnel of the industry he passes to the study of organization; and here he considers the length of the work-day, night work, outof-work problems, wages, strikes and coalitions, printing products and their prices, etc., with precision and impartiality. Shops, presses, types and equipments are not only well described in language, but presented to the eye in illustrations taken from national collections of the respective periods. The author visited many typographical establishments, studied the mechanism of production, the division of labor and of profits, made inventories of printing machinery and types, mixed in the life of masters and workingmen, studied the relations between them; in brief, he has made a minute and thorough-going examination of the subject, and the reader will see from the result that he has accomplished his purpose most successfully.

"LABOR ORGANIZATION AMONG WOMEN," by Belva Mary Herron, B.L., University of Illinois Studies, Vol. 1, No. 10, pp. 79. Price, \$1. Urbana, Illinois: The University Press.

This is one of a number of monographs issued by the University of Illinois, and describes the place and activity of women in seventeen different trade unions, among them the Typographical Union and the Brotherhood of Bookbinders. The author has delved into census reports, the proceedings of governmental investigations, interviewed union officials and employers, and from the mass of matter concisely presents some instructive facts and makes some interesting deductions. We speak, of course, of the chapters dealing with printers and binders. From census reports the author finds that in 1900 there were in newspaper and periodical offices 73,653 men, earning nearly \$45,000,000, and 14,815 women, earning \$4,600,000. There

are no reliable figures for book and job offices, "but according to estimates of employers and wage-earners, the proportion of women is between two-thirds and one-half of the total," which is startling enough to provoke the Missourian's demand, "Show me." Especially so, when it is admitted that in every considerable printing center outside of Boston, woman's "presence in the trade is of no significance." The book and job printing population of Boston and environs is estimated at five hundred to six hundred women and six hundred to eight hundred men. And it is in this locality women have achieved their greatest influence in the trade, which the author ascribes to several reasons: "The preponderance of the book trade, with its demand for typesetters on straight matter, which is the work women usually do, make their employment a natural thing, if men were scarce or unruly. Besides, the example of the early employment of women in the textile factories, the spirit of New England thrift and independence, and the general high degree of intelligence and education among all classes must be considered as reasons for the introduction of women into Boston printing-

The author is of the opinion that the competition between the sexes has led to some hard feeling. The women will not coöperate with the men in trade matters, and even gallants who have championed the cause of the gentler sex in the office and elsewhere find they can "do nothing with the women," and in disgust allow those antagonistic women printers to say their say and work their sweet will. In the bindery there is not the element of active competition - the work of women and of men being of different classes and sharply defined — and there is no clash between the sexes as such. Women employed in binderies are said to be mostly of American birth, which is conducive to the formation of unions. Lack of separate unions has been cited as a reason why women printers do not join the union more freely or exercise greater influence when members. The bookbinders have not only separate unions, but differentiate in their dues and benefits, and yet the author says: "With few exceptions women have little influence upon the general policy of the organization, and they are found to give up their allegiance more easily than men and to neglect meetings of their locals." This is a severe blow to the labor agitator's trite assertion, "that women make the best union men." It will also surprise some to be told that the wages of union bindery employees are not so good as those of women boot and shoe workers. Those interested in the progress of female workers will find in this volume much information drawn from reliable sources and set forth in an unbiased manner.

BANZAI!

I have very much to thank for THE INLAND PRINTER. I was working for \$1 a day until January this year, but I was promoted to \$2 a day from February 1. It was mere chance that I saw THE INLAND PRINTER while my friend was looking on the beautiful pictures in the November number, because he could not understand the English language. I began to subscribe for it right away. By THE INLAND PRINTER I began to know "the art of printing." To read THE INLAND PRINTER is to drink living water. I am glad I am improving steadily. Banzai to THE INLAND PRINTER! — K. Nagayama, San Francisco, California.

THE German union of printing foremen has in its treasury 135,000 francs. The entrance fees and dues amounted to 37,000 francs during the last year, while the expenditures were 13,000 francs.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

RECIPE FOR GUMMING LABELS.— S. O. Company, Cleveland, Ohio: We would like you to print a formula that would be up to date for gumming small lots of labels where we can not get gummed paper. Answer.— Use fish glue reduced with cold water.

MOURNING ANNOUNCEMENT CARDS. — William H. Marshall, Wilberforce, Ohio: How long after the death of a bride-elect's parent will it be considered good taste to dispense with the mourning announcement card, or is it present good form to use them? Answer.—The announcement card with a black edge is never in good taste. Some persons use it, but it is not good form. If one sends out wedding announcement cards when the bride is in deep mourning, use a plain white card.

MEASUREMENT OF TYPE.— F. M. Wulf, Columbus, Indiana: In setting eight-point, leaded, at thirteen ems measure, what length would a thousand ems be (in inches)? Answer.— There are fifty-one lines of thirteen-em eight-point in a thousand ems, or approximately 5% inches. If the matter is set on the Linotype, it is usual to count fifty-one lines to the thousand ems, whether leaded or solid. This would necessitate the operator setting thirteen lines in every thousand ems or 1½ inches more matter if the type is set leaded, i. e., on a ten-point body. Charge to the customer is made on the basis of solid matter.

Paper-Making Industry.— J. A. C., Parral, Chihuahua, Mexico: "Will you kindly inform me if there is a trade paper devoted to the paper-making industry. I wish to obtain the addresses of manufacturers of paper-making machinery and supplies, and, more particularly, data regarding rags, the principal markets and prices, and who are wholesale dealers in rags." Answer.— For information on this subject we refer you to the following publications: Paper Trade Journal, 150 Nassau street, New York; Pulp and Paper Magazine, Montreal, Ontario; Paper Making, 22 St. Andrew street, London, England.

WIDE TYPEWRITER RIBBON.—Marshall, Brookes & Chalkley Limited, Luton, England: The name of a firm supplying typewriter ribbon material about ten inches wide. We require it for printing typewriter circulars. Answer.—Neidich Process Company, Philadelphia, Pennsylvania, Miller-Bryant-Pierce Company, Aurora, Illinois.

THREE-COLOR FILTERS.— J. H. Perry, El Paso, Texas: The name and address of firms or individual who will supply red, blue and green filters for making three-color process negatives. Answer.— Fuchs & Lang, F. Wesel & Co., United Printing Machinery Company, all of New York city.

ETCHING EMBOSSING DIES.—John A. Wright, Red Oak, Iowa: In an article on embossing, in the August number of The Inland Printer, Mr. George Sherman says to cover the zinc plate with a thin film of gum guaiacum dissolved in alcohol, and for the transfer process use copying ink, into which mix a small quantity of caustic potash. I got along very nicely with his process until I came to give it the acid bath, and here is where I had my

trouble. The potash failed to turn the gum into soap, as he says, and the consequence was the acid failed to reach the plate. Can you assist me in this matter? Answer.—You have probably dissolved too much of the gum guai-acum in a small quantity of alcohol. This would naturally make the resulting varnish too thick. If the coating blisters and bubbles when it is immersed in the acid, your coating is too thick. It should be thin to the extent of being transparent on the plate when it is dry. Use pure caustic potash in sticks and grind it with a maul.

COPYRIGHT LAW.— H. D. C., Morgantown, West Virginia: "When we see a copyright notice on the first page or in connection with the table of contents of a magazine or journal, are we to infer that pictures, advertisements



"THIS LITTLE PIG WENT TO MARKET."
Courtesy Clayton E. Wheeler, Sidney, Iowa.

and reading matter from cover to cover are copyrighted?" Answer.—It is a general rule that copyright secured in a book protects all its contents. It extends to and protects not only the letterpress, but also the prints, engravings, etc., which are contained in and form part of the work. The plan of advertising is not protected. Upon the question of the copyrightability of the subject matter of advertisements, it depends whether said matter comes within the purview of the law; but even if the advertisement can not be copyrighted, that fact will not affect its validity on the balance of the work. The copyright covers the book as a whole and each individual plate, etc.

PLEASURE AND PROFIT.

I think I take as much pleasure studying the contents of THE INLAND PRINTER each month as any one, and I find it a great help to me.—Verne Berggren, with the June Press, Syracuse, New York.



WILD & STEVENS, incorporated, manufacturers of printers' rollers, announce their removal to 5 Purchase street, corner High street, Boston, Massachusetts.

THE firm name of the Harmon & Dow Company, 336-40 Minnesota street, St. Paul, Minnesota, has been changed to Louis F. Dow Company, Mr. Harmon having retired from the company.

THE Salisbury (N. C.) Sun has been sold by H. B. Varner, of the Lexington (N. C.) Globe, to William Geppert, of the Musical Courier, New York city, and his son, William L. Geppert, formerly associate editor of the Clarksburg (W. Va.) Telegram.

THE Glidden Printing Ink Company, of Cleveland, Ohio, gave their sixth annual outing to their employees on Saturday, September 2, at Silver Lake. A baseball game between the office and factory employees was one of the features, the factory boys winning by the score of 4 to 2.

THE Zeese-Wilkinson Company, 317 East Twenty-fourth street, New York city, makers of colortype plates, have found it necessary to increase the size of their plant, and with the added facilities for rapid handling of work are able to guarantee prompt attention and quick delivery of all orders.

"THE Ink Beasts' Parade" of the Queen City Printing Ink Company has experienced one of the vicissitudes of all processions, and has been temporarily interrupted. The chief marshal is getting the animals lined up in assorted colors, and very soon the band will strike up, the sun shine out and the aggregation move gorgeously forward amid the plaudits of printerdom.

A CURIOSITY unique among the products of the platemaker is the advertisement of the Globe Engraving & Electrotyping Company, 407-427 Dearborn street, Chicago, on page 26, in this issue of THE INLAND PRINTER. The plate is a nickeltype, from a half-tone, from a zinc-etching, from a proof, from an electrotype, from a wax engraving, from a pen drawing and a photograph of a globe. The company has succeeded in getting all the processes they operate into this one piece of work, with the exception of wood engraving, though the white lines around the large letters in the center panel are engraved by hand.

MR. JOHN E. CASHION, who assumes this month the department of "Presswork" in THE INLAND PRINTER, is one of the later school of pressmen trained in meeting modern requirements. From the inception of the Inland Printer Technical School, Mr. Cashion has held the position of demonstrator and instructor in the presswork branch, and his modest and unassuming merit has earned him the confidence of the pressmen with whom he has been associated and the good will of the exhibitors in the school. The opportunities for testing various theories on presswork offered by his position in the school will go far to give Mr. Cashion's department in The Inland Printer interest and value.

MR. W. J. KELLY, whose department on "Presswork" in THE INLAND PRINTER has been one of the most distinguished features of the magazine for many years, owing to increasing duties and responsibilities in the service of the Lanston Monotype Company, has found it

necessary to resign the management of the Presswork Department. Some time ago Mr. Kelly sought to retire from this work, but the appreciation of the many readers of his department and the difficulty of finding a successor induced him, at much personal inconvenience, to continue the work until the present time. One of the old-time compositor-pressmen, Mr. Kelly has had unique experiences in the mutations of the printing trade. His book on "Presswork" is the only standard work on the subject, and while he has given up the active work on The Inland PRINTER, we are gratified to be assured that he still is willing to sustain in the future as in the past the part of confidential adviser and friend.

PUBLIC PRINTING IN ENGLAND.

The office of royal printer in England is more than four hundred years old. About the year 1500, and probably earlier, Richard Pynson, an apprentice of Caxton, was appointed Regius Impressor to Henry VII., and by a statute of the nineteenth year of the same king, William Faques was associated with Pynson as Royal Typographer. This office continued to exist from that time down to the present. The royal printers paid a bonus for the privilege, but they were remunerated by the profits on the work. Each house of Parliament appointed its own printer, and the Hansards were printers to the House of Commons for one hundred years.

In 1851 the public printing was consolidated, and the Queen's printers, Messrs. Eyre & Spottiswoode, undertook to do the whole of it, and continued to do so until 1887. The type of this firm for bookwork alone was more than a thousand tons in weight at that time, when the contract

was split up.

The public printing in England is under the control and management of "His Majesty's Stationery Office." This office contracts for the printing and the material used. Its entire force, from controller to the porter, consists of 115 persons, who received for the year ending last April, according to the budget, \$165,245.

The printing is divided into five classes: (1) For the public department; (2) for the two houses of Parliament; (3) for the stationery office; (4) the parliamentary debates and records; (5) the three official gazettes published at London, Edinburgh and Dublin. The total estimated cost of printing for the year 1904, including paper and binding, is given in the budget at \$3,454,451.17. Printers pay for the privilege of printing the gazettes, and they yielded last year a net profit to the government of

While England has no government printing-office at home, all the principal colonies have such institutions, those of Canada and Australia enjoying high reputations for their equipments and output.

MORE MAGNIFICENT EVERY YEAR.

We take pleasure in enclosing herewith our check for THE INLAND PRINTER, and nothing gives us more pleasure than to renew our subscription for your valuable publication, which is, in our estimation, becoming more magnificent from year to year. It has proved to be a most helping hand in all our departments.- Louis Lange Publishing Company (Theo. Lange), St. Louis, Missouri.

On July 15, last, thirty-two pupils in the graphic arts graduated from the Ecole Municipale Estienne, the wellknown technical institute at Paris, after completing a four years' course.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

That the demand for meritorious goods is a growing one is proven by the sales of the Chandler & Price Gordon press, which have aggregated in nineteen years nearly twenty-four thousand presses. The steady increase in sales from year to year is graphically shown by the "press pyramid" on page 19 of this issue of The Inland Printer.

On another page (29) may be seen a new style of the Coy press. These machines are attracting much attention from all parts of the world reached by THE INLAND—and that means everywhere—and are meeting with success in many different lines of work. The press shown in the cut has a capacity of seven thousand imitation typewritten circular letters per hour, complete either in two, three or four colors.

PREPARED STEREOTYPE PAPER.

For the saving of time and trouble, and to produce the strongest matrix, Friedrich Schreiner, Plainfield, New Jersey, manufactures a ready-for-use front and back matrix paper. The same can be rendered wet in two seconds and beat in with brush.

A NEW ROLLER WASHER.

Samuel Crump, the pioneer inventor of roller-washing machinery, has devised a machine which is a great improvement over the earlier types in construction, sim-



plicity and saving of time, labor and expense. The length has been reduced to six feet, the weight to five hundred pounds, the scrapers from ten to one, and the working parts by three hundred. The result is a compact machine, taking little floor space, and, as it is mounted on casters, easily moved from press to press as may be necessary. A sixty-two-inch roller can be washed in twenty seconds, and shorter ones in proportionately less; no adjustment is necessary for different sizes. That there has been a need

for such a machine is evidenced by the large number of orders which have been received by Ackermann & McLaren, 290 Broadway, New York city, the selling agents. This firm is thoroughly conversant with printing machinery, and will be glad to demonstrate the operation of this roller washer to those interested.

A NEW PRINTER'S GALLEY.

There has not been a great deal of improvement made in printers' galleys since the first one was made of brass a century ago. Brass-lined galleys which fall apart after a short time, bottoms fastened with screws which work loose, built-up galleys that soon become disjointed, have been the printer's lot always. Printers will therefore learn with gratification of a new galley which has just been patented



and which has been named the "Indestructible." It is unique in that it is made of only two pieces—a heavy brass strip in one piece forming the sides and being securely riveted to the brass bottom. W. H. Schuyler, 139 Laflin street, Chicago, well-known as the original repairer of Linotype spacebands, is the inventor of the "Indestructible" Two-piece Printer's Galley, and the United Printing Machinery Company, Chicago, New York and Boston, and Fuchs & Lang, New York, Chicago and Philadelphia, are the selling agents.

AMERICAN TYPE THE BEST.

The following indicates the esteem placed by the Biggers Print Shop, Corsicana, Texas, on the value of American type-designs, an opinion all the more forcible on account of the enviable reputation of the Biggers Print Shop in the printing world:

'Enclosed are additional specimens of our printing, including our last form of business card. Right here it is in line for me to add that I consider I owe a part of the reputation that has been made to the American Type Founders Company. Notwithstanding the fact that I used - Foundry crank, and put in a shop to be a great equipped entirely with that type, it has since been discarded almost to a letter, and in looking over the trade journals it struck me as very significant that only two jobs I have ever done in any type but American have been reproduced or received extra comment, and those two were severally criticized in the May number of the National Printer-Journalist; the deduction is that a man can be a good printer and use other type, but he will be lots better one if he will use American type. To not be too enthusiastic, I must add that I consider American type as essential to making a reputation for doing good printing as good ink or a set of good rollers. American type has got me, good and strong and forever. Yours,

"BIGGERS PRINT SHOP."

CLEANING REGISTER HOOKS.

At the present time cleansing register hooks after a long run of colorwork is a serious matter. In spite of the greatest care, dust and ink will accumulate in the openings



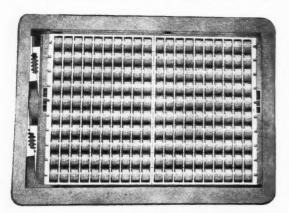
of the hook which are necessary for the operation of the clutches and screws, and the only way to thoroughly clean them now is to dismantle the hooks and have each part washed separately in lye or benzin.

The accompanying illustration shows the way the Challenge Machinery Company now make all their hooks. The opening is at the bottom of the hook

and does not in the least weaken or impair its use, while at the same time the working of the screw and the clutch is open, so that by using a brush with hot water and lye or with benzin, or by forcing steam through this opening, the hook can be cleaned perfectly and quickly. There is not only a great deal of time saved, but the register hooks are also kept in better shape and the length of wear materially increased. For any further information send to the Challenge Machinery Company, Grand Haven, Michigan.

NUMBERING TRADING STAMPS AT THE RATE OF 2,000,000 A DAY.

The most difficult and expensive operation in the production of trading or discount stamps has been the numbering of them. Type and slugs have been employed, but the frequent changes necessitated a large amount of labor



and almost constant stopping of the presses. The illustration represents the first equipment ever made which advances the numbers in consecutive order at the will of the operator, without removing the form from the press. There are two hundred numbering movements, and the figure wheels - units, tens and hundreds - are all automatically and simultaneously advanced the instant the change is required. Two alphabets are arranged to precede the figure wheels, thus providing for an almost inexhaustible series of numerical combinations. The figure wheels and all the operating mechanisms are made of steel, and are well calculated to wear for many years. The apparatus is made to the height of type, is self-contained, requiring no outside attachment of any kind, and, therefore, may be worked upon ordinary platen or cylinder presses like a regular type form. This equipment was built for one of the largest printers of trading stamps, and was specially designed by Mr. Edwin G. Bates, of the Bates

Machine Company, whose general offices are located at 346 Broadway, New York, with branches at 315 Dearborn street, Chicago, 2 Cooper street, Manchester, and 64 Chancery Lane, London, England.

This company designs and constructs special numbering and perforating mechanisms for use on ordinary or special presses to meet every possible requirement, and solicits consideration of the most difficult problems in this line.

PAPER-BOX MACHINERY.

"Take it home in a box" is a phrase that applies to almost any commodity in this day of intelligent care for detail and wise advertising methods. One is often led to wonder how the makers of this, that or the other article can afford to pack it in so attractive a box when the selling price is so low.

This new departure has been brought about by a careful study of the requirements necessary to enable manufacturers to produce boxes made of paper and cardboard at a moderate cost, even for high-grade goods, so that hardly any manufacturer or dealer in merchandise can afford to dispense with their use as receptacles for inclosing and offering their wares to the trade and consumers. One of the first concerns to recognize this important want was the M. D. Knowlton Company, of Rochester, New York, with branches at New York, Chicago and London.

With an outfit of machinery such as this firm turns out one can watch the turning of a sheet of strawboard into a complete box, square, oval, round, tall or flat, small or large, covered with an attractive lithograph or colored paper, reinforced at the corners with strong paper, and all without handwork beyond the mere feeding.

The processes of boxmaking are followed in sequence so that there need be no backward step. At the beginning, the sheets of paper board are fed to a machine that cuts them to the right size for top or bottom, including sides, and scores it so that the edges will turn up without cracking. The next machine cuts out the corners, the next bends the flanges, and the next neatly pastes a reinforcing stay of strong paper over the corners; a fourth machine pastes the covering paper on the sides, colored or pictured, with a dexterity and neatness that puts a rapid workman's hands to shame; a fifth machine glues on the top and bottom papers, and the job is done - and the whole process would take less time, if carried on consecutively, than was required to write this description. The Knowlton box machinery is so planned as to do this work with the fewest operations and at the greatest speed, and the output therefore is produced more cheaply than by any other method.

After seeing these ingenious machines at work, the point of view changes, and the thought is how can anybody afford to send out their goods unboxed? Often, too, it is the box that sells the goods, and one is reminded of the song:

"I sold you the box Not the sox," Said he.

The M. D. Knowlton Company supply machines that will make any kind of square boxes out of paper.

They manufacture machines that will roll out a paper tube in almost no time, as small as a walking-stick or large enough to inclose a five-inch shell. Machines for coating paper-board with paraffin, for cutting thumb-holes, for coating with gum, for cutting round and oval shapes, for embossing work, for mixing glue and paste, and machines for many other purposes, special and every-day, that save handwork.

We are glad to call attention of our readers to their announcement in our advertising columns.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.

BOOKS.

A GOOD SUBSTITUTE for a long trip: Read "From Clime to Clime," most up-to-date book of travel; tells what a printer saw while working his way through United States, Mexico and Canada; interesting and instructive from cover to cover; miles traveled, 21,630; price, 25 cents postpaid. SAMUEL MURRAY, 117 E. 19th st., New York, N. Y.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—A handy little volume describing a simple, economical, yet practical and comprehensive system for ascertaining the cost of printing; this system has been tried and is adaptable to large and small printing and manufacturing plants alike; illustrates full blanks for all departments along with book-keeping system for business office; 125 pages, 4½ by 7 inches, cloth \$1. THE INLAND PRINTER COMPANY.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omission or losses; its use makes it absolutely certain that no work can pass through the office without being charged and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student and director of the Chautaquay Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL COLORIST AND CORRESPONDENCE COURSE.—Only for practical colorist and others and will help you. 10 lessons. the ambitious. It has helped others and will help you. 10 less Write to-day for particulars. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

YEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gens that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7% by 9%, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5%, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEST-EQUIPPED JOB OFFICE in city of 18,000 in central Illinois; business \$3,000 per year; 4 horse-power engine, pony cylinder, power cutter and stitcher, 2 jobbers, abundance type. O 616.

ESTABLISHED MAIL-ORDER POULTRY PRINTING BUSINESS FOR SALE—Doing cash business of \$1,500 a year; includes large collection of poultry cuts, good will, etc.; no presses or type; great bargain for cash; for particulars write WILL H. SCHADT, Goshen, Ind.

FIRST-CLASS JOB-PRINTER with \$500 to invest in stock of company can secure permanent position; references given and required. CHARLES M. JONES, Cedar Rapids, Iowa.

FOR SALE — Finest-equipped job office in the West; money-maker; good reasons for selling; \$3,200 cash; established business; can be doubled. EDWARD W. STUTES, Spokane, Wash.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. O 32.

FOR SALE — Modern equipment, consisting of 2 cylinders, 3 jobbers, lever and power cutters, wire stitchers, new type-faces, etc.; old-established good-paying business with fine, steady and increasing trade, requiring no soliciting, in growing progressive city in Michigan; will bear closest investigation; plant inventories about \$7,500. O 398.

FOR SALE — Modern printing business connected with newspaper in central New Hampshire town of 5,000, executing first-class book and job work; 3 presses; a good opportunity; easy terms. O 399.

FOR SALE — One of the best-paying newspaper and job offices in the Indian Territory; exclusive field in growing town of 2,500 people; cylinder press, paper-cutter, 2 jobbers, gasoline engine, plenty of material and everything in good shape; net earnings \$200 per month; ill health. NEWS, Madill, I. T.

HAVE FINE \$2,000 printing plant stored in Chicago and \$3,000 cash to offset partner with equal amount in good, growing city; no boozers wanted; or I will lease your newspaper with option to buy after satisfying myself of paper's value; I want a square deal; if you don't want to lease, I will take charge of your business on a fair salary and convince you I am the man to tie up to. JAMES L. COREY, Spokane, Wash.

I OFFER FOR SALE the Weekly Flashlight, published at the great health resort of Eureka Springs, Ark.; established business, splendid opportunity for one wanting to escape rigors of Northern winter; population, 5,000; many hotels, visitors winter and summer; best paper in county; job-printing plant with all necessary material; good reason for selling; price, \$2,500. W. L. WASHBURN, Eureka Springs, Ark.

JOB OFFICE FOR SALE—Plant invoices over \$6,000; contracts: one daily and one monthly newspaper; handles school and office supplies; part cash, balance easy; reason for selling—have other interests in Arizona; plant all first-class and making good money. H. S. ELLIS, Greenville, Tex.

LIVE, PRACTICAL MAN, some capital, to take half or controlling interest in modern printing plant; Middle West; great manufacturing field; very liberal offer to right party. O 512.

WANTED — A man with \$5,000 to \$10,000, capable of managing a fair-sized printing plant; or one with a like investment, who can hustle business for same. O 26.

WANTED — Opportunity to install Linotype on contract work, by operator-machinist; newspaper office preferred; must guarantee copy sufficient for 50,000 ems daily. ROY M. JOHNSON, Box 156, Beaumont, Tex.

\$1,000 takes one-third interest in daily and weekly paper in northern Illinois; good job department; excellent proposition; interest carries position as manager. O 589.

BECOME PUBLISHER, selling printed product steadier at satisfactory profit; request booklet "Specialized Journalism." EMERSON P. HARRIS, 253 Broadway, New York.

nife Grinders

SIMPLE-AUTOMATIC-GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE - Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60. Style A — With Iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra. Style C — Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205,

90-in \$225

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

DEMOCRATIC PAPER for sale; city of 4,000; excellent location, but no outfit. Write for particulars. "HUSTLER," Three Rivers, Mich.

FOR SALE.—Bond and book paper in rolls; cheap, as we have no use for it. 810 BROADWAY, Toledo, Ohio.

FOR SALE — Campbell New Model 4 and 8 page press in first-class condition; capacity, 10,000 an hour; can be seen running. THE DAYTON JOURNAL COMPANY, Dayton, Ohio.

FOR SALE—Hoe double-cylinder 7-column quarto press, modern box frame, fine shape; can produce 4,000 impressions per hour easily with 2 feeders; splendid machine for fast newspaper work; ready for the market about October 15 next; many other cylinders besides this always on hand; call for my bulletin. BRONSON, 54 N. Clinton st., Chicago.

FOR SALE — Router, beveler, saw, camera, screens, etc. H. A. K., 1618 W. 13th st., Pueblo, Colo.

FOR SALE — 10 by 15 Universal, new 3 years ago; first-class condition; write, stating best cash price you can pay. O 447.

FOR SALE — 32-inch Child-Acme cutter; good condition; price \$250. O 448.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 7; Linotype operators, 6; machinist-operators, 6; superintendents and foremen, 11; all-round men, 6; bookbinders, 13; salesman, 1; make-ups, 4; compositors, 11; artists, 4; photoengravers, 2; pressmen, 20; proofreaders, 3; reporters, 2; stereotyper, 1; editorial manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST WANTED — First-class mechanical artist by photoengraving concern; must be good on designing, lettering, air brush and photo retouching; situation steady; located in city of 80,000 population. O 605.

EXPERIENCED COMMERCIAL ARTIST — Must be a first-class letterer; all-round man preferred; state experience and wages. O 586.

WANTED — Artist — draftsman; to draw for half-tone and on wood. Apply to CLEGG, GOESER, McFEE & CO., Cincinnati, Ohio.

Bindery.

WANTED — Competent and experienced blank-book ruler, who can do forwarding when necessary; none but first-class man need apply. A. J. LAUX, Lockport, N. Y.

Composing Room.

A-1 jobber and stonehand who can invest some money in modern plant in New York city. O 572, care of New York Office Inland Printer.

PRINTERS WANTED — Union or non-union; compositors and stoneman to work in one of the best-equipped plants in the country; 54 hours per week and good pay. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

WANTED — A young unmarried job-printer, competent to solicit work for an old established printing establishment; one from a weekly newspaper office preferred. JOBBER, care of Lyman D. Morse Advertising Agency, 38 Park Row, New York.

WANTED — First-class man for ad. composition and make-up on magazine; must be quick, competent and temperate; give full experience and references; permanent. O 606.

WANTED — Three first-class non-union job-printers; wages, \$16 to \$18 per week, according to ability; steady work. THE GILLIES LITHO & PRINTING CO., 46 Stone st., Rochester, N. Y.

Engravers

 $\label{eq:wantenna} \begin{array}{lll} \text{Wanten} & \text{Wanten} & \text{A dry-plate photographer for photoengraving business: largest concern in Canada, situated in Toronto; good position to right man; apply, stating age and experience, P 583. \\ \end{array}$

WANTED — One half-tone operator and one half-tone etcher. Apply to CLEGG, GOESER, McFEE & CO., Cincinnati, Obio.

Operators and Machinists.

WANTED — First-class machinist-operator for Nevada mining camp; good wages; must be union. O 594.

Pressroom.

JOB PRESSMAN WANTED — Thoroughly capable, experienced, reliable, pushing, sober; steady job; union. THE NEW FRANKLIN PRINTING CO., 65 E. Gay st., Columbus, Ohio.

WANTED — A No. 1 cylinder pressman on color label work, one color or two color presses; only thoroughly experienced pressmen wanted; state salary, experience, present_and various employers. SUPT., United States Printing Co., 91 N. 3d st., Brooklyn, N. Y.

WE WANT a thoroughly experienced man in the art of counter check sales books; permanent position as foreman of our press and manufacturing departments to right party; state salary, age, references, etc. O 607.

Miscellaneous.

THE LARGEST PHOTOENGRAVING COMPANY in Canada has an opening for a salesman who would be located either in Toronto or Montreal; for the right man there is a splendid position, but unless he is good he need not write; state age and experience. O 584.

WANTED — A thoroughly competent practical printer; one who is capable of taking full charge of mechanical department of \$25,000 plant in largest Northwestern city; must understand cost of printing, and be able to figure all classes of work; apply, stating salary expected, references, etc., to O 580.

WANTED.—Experienced salesman for high-class printing; catalogues a specialty; good estimator; Eastern territory. GRIFFITH-STILLINGS PRESS, Boston, Mass.

WANTED — First-class rollermaker to take charge of gatling gun roller-making plant; state experience and salary required. O 593.

WANTED — In a good Southern town, a good printer who is a violinist; good position offered. Write at once to P. W. MAER, Columbus, Miss.

WANTED—Thoroughly reliable and capable man to sell engraving and printing of high-grade catalogue work; must be an experienced man who can command good salary; good position for the right man. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 30; job-printers, 17; pressmen, 25; ad.-men, 5; all-round men, 7; make-ups, 4; editors and reporters, 3; electrotypers and stereotypers, 4; stoneman, 1; Monotype operator, 1; Linotype operators, 13; machinist-operators, 12; Linotype machinists, 11; advertising and business managers, 7; solicitors, estimators and salesmen, 2; photoengravers, 5; proofreaders, 3; bookbinders, 3. Address THE INLAND PRINTER COMPANY, Chicago.

Bindery.

FIRST-CLASS all-round bookbinder wishes a situation as foreman in a bindery. O 625.

SITUATION WANTED as bindery foreman; young man with 4 years' experience foreman in large Western edition shop; New England preferred. O 615.

Composing Room.

SITUATION WANTED — By sober, reliable job compositor, capable taking charge small shop; union. O 415.

SITUATION WANTED — Jobber and stonehand desires situation; 10 years' experience; union; middle Atlantic States preferred. O 331.

Engraving.

FIRST-CLASS RE-ETCHER, with 13 years' experience, desires to make change; competent in all branches of etching, if necessary. O 626.

HALF-TONE ETCHER for finest colorwork, many years in best European houses, wants good and independent position. O 611.

Operators and Machinists.

LINOTYPE OPERATOR-MACHINIST, who is a thorough printer from floor up, desires permanent situation in western New York or Central States; union, strictly reliable; fast and accurate. BOX 328, Canisteo, N. Y.

MACHINIST-OPERATOR desires change; young, competent, reliable; South preferred. O 590.

MACHINIST-OPERATOR, otherwise employed, desires to return to operating; 5 years' experience handling machines; average speed; abstainer. OPERATOR, Plains, Pa.

OPERATOR-MACHINIST — Go anywhere; speed, 3,000, which will increase rapidly with steady practice; married; no tobacco or intoxicants; references. O 600.

RELIABLE, accurate, speedy machinist-operator desires change; best references; married. W. H. LEWIS, Morrison, Ill.

SITUATION WANTED.— A-1 Linotype machinist of 14 years' practical factory and office experience desires change; capable of taking charge of any size plant, either book and job or news; best of references; age, 36 years. O 634.

SITUATION WANTED by thoroughly competent machinist-operator; machinist job preferred; 5 years' experience; speed, 40,000 brevier, 8 hours; union; married; Colorado or Far West; present employed at night, desire day work. J. W. STEVENS, General Delivery, Springfield, Mo.

TWO EXPERT Linotype machinists with several years' factory and outside experience, sober, reliable, wish steady situations. O 596.

SITUATIONS WANTED.

Pressroom.

A-1 PLATEN PRESSMAN desires permanent position; 9 years on fine work; can take charge and produce results; married and reliable. 0 559.

A-1 PRESSMAN on cut and color work desires to go West to take charge of pressroom; at present working for one of the best firms; can give best references: 0 628.

A FIRST-CLASS PRESSMAN desires position at once; fine half-tone and three-color man, 18 years' experience, understands all modern methods of overlay making; good press mechanic. O 566.

COMPETENT CYLINDER and PLATEN PRESSMAN desires position in town under 50,000 population; 18 years' experience on general commercial work; good references; steady, sober. 0 604.

CYLINDER PRESSMAN desires a change; 10 years' experience on all classes of work, good on Dexter feeder; married, union and sober; best of references if necessary. O 599.

CYLINDER PRESSMAN desires change; 16 years' experience of catalogue; capable of taking charge; West preferred. O 397.

CYLINDER PRESSMAN desires situation in Wisconsin country town. O 537.

CYLINDER PRESSMAN; 8 years' experience book and catalogue work.

POSITION WANTED—A practical pressman of wide experience in all classes of printing, including four-color work, would like to take charge of manufacturing concern doing their own printing; advertiser is at present employed in same capacity. O 570, care of New York Office Inland Printer.

SITUATION WANTED by cylinder and Gordon pressman to take charge in

WANT TO MAKE A CHANGE — Good, practical working or non-working pressroom foreman; good, conomical manager, up to date and a hustler, expert on folding machines; will guarantee to turn out good work and keep presses in good order; strictly sober and steady; good references. O 551.

WANTED — Foremenship of pressroom; an expert on fine half-tone and three-color work, with executive ability to handle a force of men, and show results; unquestionable references. O 220.

Miscellaneous.

FOREMAN, at business 21 years, desires situation in office where up-to-date work is required; married, temperate, union; references. O 149.

FOREMAN, possessing the qualifications of an A-1 all-round man; no "hasbeen," but "is," O 622.

MAN OF ABILITY, with long experience in press and stock rooms, desires position as traveling salesman; thoroughly familiar with everything used in printing-office. MAC, Station A, Hartford, Conn.

SUPERINTENDENCY OR FOREMANSHIP WANTED — Thoroughly posted printer, large experience, familiar with auxiliary trades and paper stock; can systematize for results and devise processes; correspondence invited; Western city preferred. O 613.

WANTED — Position on newspaper as editor or manager; have had years of experience; also fine job-printer; best of references. O 591.

WANTED TO PURCHASE.

WANTED TO PURCHASE — A 25 or 30 inch Paragon paper-cutter; state price and condition. O 561, care of New York Office Inland Printer.

WANTED — Two-letter Linotype machines, single or double magazine, in good order for spot cash. Write full particulars, advising number of machine and price, to W. F. M., Box 260, Boston, Mass.

WE WANT two or three copies of "The Color Printer" in good condition. Write, stating price. INLAND PRINTER COMPANY, 130 Sherman st.,

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruled by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-macae; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

SEND 2c. to THE MANGAN PRESS in St. Louis for samples of mailing cards. You'll be surprised.

THE COMFORT BRACE APRON FOR PRINTERS. Adjusted to any size by patent buckle and stays so; no trouble with neck strap; two pockets; best quality ticking, black denims, white duck; mailed postpaid for 50 cents. THE HATTON MANUFACTURING COMPANY, Lebanon, N. H.

Peerless Padding Glue The Best and Cheapest

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.

Cleland Chemical Co., 4417 Fifth Ave., Brooklyn, N. Y.

DURANT COUNTERS

DURABILITY A ACCURACY RELIABILITY

Received Medals of HIGHEST AWARD at all Expositions. Send for catalogue.

THE W. N. DURANT COMPANY, MILWAUKEE, WISCONSIN

DO YOU MAKE PADS?

Do you realize how necessary it is to make good pads? Sometimes a very small thing will lose a good customer. Poor pads have done it befere to-day.

Let us tell you something about making good pads.

ROBT. R. BURRAGE, 35-37 Frankfort St., New York.

Roughing" for the Trade We have put in a ROUGHING MACHINE

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street, CHICAGO







New, STEREOTYPING

SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have Stereotype Paper, ready to use, for the finest class of jobs, etc.

FRIEDRICH SCHREINER, Mfr., Plainfield, New Jersey.

To make Channels, Space-bands and Matrices smooth and "slick," use Dixon's Special Graphite No. 635 Booklet and Sample Free on Request. Joseph Dixon Crucible Co., Jersey City, N. J

The Ideal Type Wash

RADO

A substitute for Benzine and Lye. Cleans everything in the printing-office—type, rollers, stands, cabinets, machines, ink-slabs, etc. RADO is a white, odorless and almost neutral composition which dissolves ink in any form, even after it has dried several days. RADO is not inflammable and is not affected by changes in temperature. There is nothing poisonous in its composition. Put up in air-tight, friction-top tin cans of 8 lbs., and sells at 10 cents a pound. Sample cans of Rado, sufficient for a thorough trial, may be had from the manufacturer for 10 cents (exact cost of postage) in stamps or coin. of 8 lbs., and sens at 10 cents a pount.

thorough trial, may be had from the manufacturer for 10 cents (exact cost of postage) in stamps or coin.

RADINE MFG. CO., Hoboken, N.J.

INTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868, Cincinnati is sufficient address in writing or shipping.

SECONDHAND MOTORS

We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

GUARANTEE ELECTRIC CO., Adams and Clinton Sts., Chicago

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

A PEN CARBON COMPARISON

a sample test show The afference between like a Districte . Note the Celear blean strong to Whispeeds no i Cet

WANTED For an A-1 Dry Color, Printing and Lithographic Ink Concern, a Traveling

Salesman of high standing and experience, competent as to character and ability, who commands good trade amongst printers and lithographers (no newspapers) in the middle and western States. First-class salary paid with yearly advance. Answers to "Color and Ink Salesman," care The Inland Printer, Chicago.

The Adjustable Patent

ilson Blocks

The most practical Block for catalogue and book work. Supplied with narrow margin hooks, take any size plate. Five years' hard use proves these blocks to be practical, quick to put together and to hold the impression.

Write for special prices and illustrated catalogue.

A. F. Wanner & Co., Printing Machinery, Chicago, Ill.

ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

> ROTH MOTORS

SOLD BY

Barnhart Bros. & Spindler

Roth Bros. & Co., Inc.

27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS

DRAWINGS

MADE WITH



HIGGINS' **AMERICAN**

(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and meansthe best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—Higgins' Drawing Inks.

(Send for color card showing actual Inks.)

At Dealers in Artists' Materials and Stationery.

Bottles prepaid by mail, 35 cts. each, or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK - CHICAGO - LONDON

Main Office, 271 Ninth St. BROOKLYN, N.Y. Factory, 240-244 Eighth St. U.S.A.



Plain Printed. Ruled & Accurately Die Cut. For all makes of Cabinets Quality. Execution & Promptness

makes of Capinets quanty executions of Guaranteed Odd Size Guides any N-of Projections of Alphabetical Subdivisions "An us samele from the Alphabetical Subdivisions" "Alphabetical Subd 5 7 8 9

ALL CARDS CUT AND RULED SINGLY. LIBERAL DISCOUNT TO THE PRINTING TRADE.

OUR NEW 640 PAGE CATALOGUE No.31 SHOWING 15000 STOCK CU

Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc. etc., also an immense line for the printers' especial use. Sent prepaid to printers and publishers for 25c., which may be deducted from first \$2.00 order.

THE HAWTIN ENGRAVING COMPANY ENGRAVERS & ELECTROTYPERS
147-153 FIFTH AVE. CHICAGO.

MAKE your OWN KJ: Special Size ENVELOPS

All Envelop Factories make the Odd-Size or Special Size or very thick or extra fine Envelops by Hand. YOU CAN DO IT if you write to Alfred L. Sewell, Niles., Mich., U. S. A who was founder, and many years Prest and Manager of Sewell-Clapp [Envelop] Manuf g Co. of Chicago. Write to him at NILES, MICH. U. S. A. P. S. Il you do not care totake hold of this yourself you may do a kindness to some young Printer by calling his attention to it, and not injure yourself. A good thing, and costs little. A knowledge of this art will help your Printing business, and give you much advantage.

ALSO write me for the Sewell system of making CALENDARS
A better way

which gives Printers a nice variety, a rare saving and profit—all there is in it, and to customers great satisfaction. Write to ALFRED L. SEWELL, Nice, Nich., U. S. A.

Nearly 1000 Printers are using our Gas or Gasoline Engines

It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

BATES & EDMONDS MOTOR CO.

Department B

LANSING, MICHIGAN

BARNHART BROS. & SPINDLER, Western Agents, CHICAGO, 1LL.





CHICAGO "Water Motor"

CHEAPEST POWER KNOWN.

Simple, Reliable, Durable. Thousands in Use. NO NOISE—NO DIRT—NO TROUBLE. Send for particulars and prices.

We also have a 2 h.p. Gasoline Engine, price \$95. CHICAGO WATER MOTOR & FAN CO. 26 SOUTH CANAL STREET, CHICAGO.

Drawing for Printers

Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts.

A PRACTICAL TREATISE ON THE ART OF DESIGNING and illustrating in connection with typography, containing complete instructions, fully illustrated, for the beginner as well as the more advanced student, which will enable any one who has a desire to learn drawing, whether connected with the printing craft or not, to become as proficient in the art as it is possible to be through the study of books. Full cloth; 240 pages; over 100 illustrations.

Price, \$2.00

THE INLAND PRINTER COMPANY,

New York

116 NASSAU STREET, 120-130 SHERMAN ST.

NUMBER COMBINATION OFFER ONE

BOOK OF DESIGNS. Containing two hundred and fifty advertisements submitted in competition by compositors. A valuable comparative study in ad. composition. Regular price

RINTERS' SPECIMENS. A portfolio of some three dozen specimens of high art commercial work, in one and two colors, on harmonious tinted and white paper, and samples of half-tone and three-color work. "The Half-tone Screen and Its Relation to Paper," included in this portfolio, is a valuable exposition of the subject treated. Regular price PRINTERS' SPECIMENS.

A selection of artistic bits of half-tone and three-color work, neatly mounted on uniform size stock, being a collection of engravers' proofs and etchings. A most interesting portfolio of beautiful art subjects. Regular price_

SENT PREPAID TO ANY ADDRESS ON RECEIPT OF PRICE

The Inland Printer Co. 120-150 SHERMAN ST. Chicago, ILL., U. S. A.

PRICE \$1 SPECIAL FOR THE THREE

The Mechanism of the Linotype

REVISED SECOND EDITION

Contains Chapters on the

DOUBLE-MAGAZINE MACHINE THE "PICA" MACHINE OR MODEL THREE THE TWO-LETTER MACHINE

And Gives Full and Complete Instructions on Their Care and Mechanism.

EVERY ADJUSTMENT FULLY DESCRIBED AND ILLUSTRATED.

THE ONLY UP-TO-DATE AND AUTHORITATIVE WORK ON THE SUBJECT.

List of Technical Questions to Assist Students of the Linotype, and Valuable Hints on the Erection of Machines and Handling of Tools.

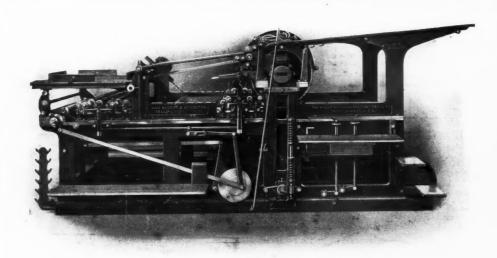
FLEXIBLE LEATHER, \$2.00 - POSTPAID

ADDRESS ALL ORDERS TO

THE INLAND PRINTER COMPANY

CHICAGO AND NEW YORK

THE HUBER-HODGMAN PRINTING PRESS



HE shaft that carries the bed-driving gear also carries the gear that drives the cylinder — this is what we call direct acting. Both of these gears are keyed on the shaft. The shaft is in direct line under the cylinder and runs in bronze boxes. There is no lift in this shaft to wear the bearings, and no sliding gear to cause lost register. This is mechanically perfect, and will always keep bed and cylinder in perfect register. There is very little noise in this movement. It is the strongest and most rigid driving mechanism used by any press builders. In place of a small roller stopping and reversing a heavy bed and form, this press uses a six-inch block, doing away with cutting the shoe and jar to the machine, and gives the press the name of Block-Bearing. There is no other machine to compare with the Huber-Hodgman for durability, ease of operation, register and distribution.

WHY NOT EXAMINE THIS MACHINE BEFORE YOU BUY?

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.
FACTORY—TAUNTON. MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn street, H. W. THORNTON, Manager,

Telephone, 801 Harrison. CHICAGO

Automatic Type Machine

Manufactured by NATIONAL COMPOSITYPE COMPANY



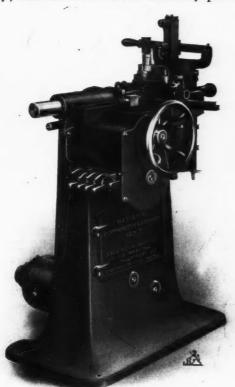
OB TYPE IS THE MOST EXPENSIVE ITEM THE PRINTER BUYS. BODY TYPE IS MUCH CHEAPER PER POUND

and earns more money, but no Twentieth Century printer

thinks of buying

body type for body type purposes. He uses a Linotype or a Monotype. Why then should you continue to buy expensive Job Type, when our machine will save you more than 50 per cent net on this item, and secure to you many other valuable conveniences? No office that buys body type for body type purposes from a typefounder can compete with the office that makes its own body type, and the situation is precisely the same in the matter of job type your competitor makes himself, as against job type you buy from a typefounder.

The Automatic Type Machine makes type of all kinds equal in accuracy and durability to typefounder's type, and does not require skilled labor to operate it. Its product averages a pair of cases filled each working day.



Weight, 800 lbs.; Floor space, 30 x 45 inches; Power, 1/4 h.p.

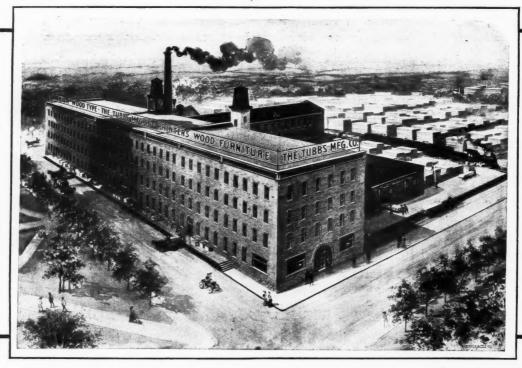
USED IN NEW YORK CITY by: Isaac H. Blanchard Co., Martin B. Brown, Blumenberg Press, Carey Printing Co., Hill Publishing Co. (American Machinist), Williams Printing Co. (Iron Age), D. H. Ahrend Co., Damon & Peets, Federal Press (Dry Goods Economist), Greenwich Press, Brooklyn Eagle, Herald, Journal and American, Evening Post, World, Morning Telegraph, Philip Hano & Co. IN BALTIMORE: Williams & Wilkins Co., W. J. C. Dulany Co., Herald, American, Evening News, Baltimore Automatic Addressing Co. IN PHILADELPHIA: Inquirer and Geo. F. Lasher. IN CHICAGO: Tribune and Daily News. IN RICHMOND: Times-Dispatch. IN ALTOONA, PA.: Mirror. IN LEBANON, PA.: Report Publishing Co. IN GENEVA, N.Y.: Geneva Printing Co. IN TORONTO, CAN.: Monetary Times Printing Co. IN PITTSBURG: Leader and Dispatch.

United Printing Machinery Co.

SOLE SELLING AGENT

NEW YORK, 12-14 Spruce St. CHICAGO, 337-339 Dearborn St. BOSTON, 246 Summer St.

The Factory of Quality



THE LARGEST FACTORY IN THE WORLD DEVOTED EXCLUSIVELY TO THE MANUFACTURE OF PRINTERS' FURNITURE, WOOD TYPE AND MATERIAL

¶ There is only one Tubbs Quality, and this is in advance of any other manufacture. This is demonstrated by the common kind being returned by larger printers, giving for the reason that it is entirely unsatisfactory as compared with Tubbs Goods. TUBBS NEW IDEA CASES are the kind without the paper lining—the sensible Case. ¶ Notwithstanding all the blasphemy from the combine, Tubbs grows with each day. WE HAVE THE GOODS AND THE PRINTER IS WITH US.



Tubbs Quarter-Case Cabinet.

List Price, \$6.50

¶ Where do you keep your quarter-size cases for rule, leaders, figures, borders, etc.? Do you ever find them in the same place? ¶ Tubbs Quarter-case Cabinet holds fifteen quarter-size cases, and keeps this class of material together. Number your cases to correspond with numbers on cabinet; this insures case being returned to proper place. Height of cabinet, 29½ inches; width, 9¼ inches; depth, 15½ inches. Antique oak finish.

NEW DISCOUNTS ON TUBBS GOODS

Extra Discount on Amounts of \$50 and Over

¶ WITH TUBBS GOODS comes increased discounts. On Cabinets, Cases, Stands, Racks, Imposing Stone Frames, Labor-saving Furniture, Reglet, and all goods of the Tubbs manufacture (except Wood Type, Border, Rule, Backing Lumber and Poster Boards) we will give an extra discount on orders given for shipment at one time and by one purchaser.

\$ 50 Net and less than \$ 100 . . . 5 per ce 100 Net and less than 250 . . 10 per ce 250 Net and less than 500 . . 12½ per ce 500 Net and less than 750 . . 15 per ce 750 Net and less than 1000 . . 17½ per ce 1000 and over 20 per ce

The extra discount to be deducted when the net amount reaches the above figures, but before deducting the cash discount of 2 per cent.

¶ Note—The Tubbs Mfg. Co. has made it possible for the printer to benefit by extra discount. For years previous to our existence discounts have continually decreased. Are we entitled to consideration?

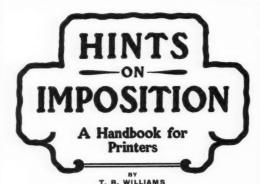
Both Catalogues sent postpaid for the asking.



THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN, U. S. A.







HIS book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins, and this feature alone is well worth the price of the book.

96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. Price, \$1.00

THE INLAND PRINTER COMPANY

120-130 Sherman Street, CHICAGO 116 Nassau Street, . NEW YORK

The Printer who makes his own Tints—

Can depend on uniform results if he uses TINTOLENE. This is almost impossible when Mixing White or Magnesia is used.

Tintolene,

besides being more economical to use than the old tint-makers, prevents ink from drying on the rollers and forms, yet causes it to lay nicely and dry out on the paper, with that desired smooth effect. It prevents the old trouble of mottling, and will not pick.

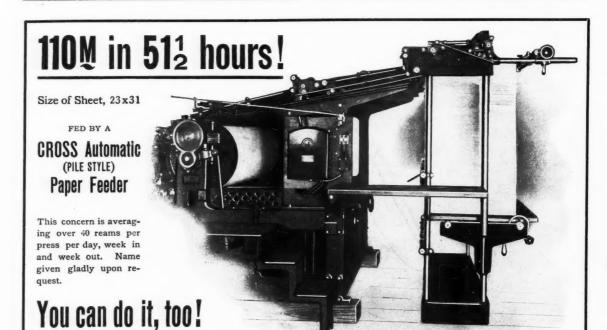
Send for sample and circular giving further particulars.

= MANUFACTURED BY =

CHAS. HELLMUTH

Inks for every branch of the "Graphic Arts," Varnishes, Plate Oils and Compounds.

NEW YORK OFFICE 46-48 East Houston St. CHICAGO 355-357-359 S. Clark St. Wells Building



☐ Styles—PILE and CONTINUOUS

The CONTINUOUS style takes up no floor space

By equipping your press with a CROSS FEEDER 2



Cross Paper Feeder Co.
185 Summer Street, BOSTON

Printers using QUEEN CITY INKS have an advantage over their competitors who don't, and that pleased expression.

The Queen City Printing Ink Co.



1925 SOUTH STREET, CINCINNATI

345 DEARBORN STREET, CHICAGO

147 PEARL STREET, BOSTON

734 SANSOM STREET, PHILADELPHIA

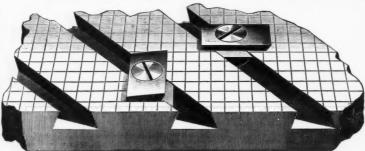
WESEL UNEQUALED MOUNTS FOR PRINTING PLATES

SOON PAY FOR THEMSELVES BY SAVING TIME IN MAKE-READY. LENGTHENED LIFE OF PLATES. OUICKNESS OF LOCK-UP AND LIABILITY AND ACCURACY

BY THEIR THOROUGH RE-

GROOVED was the original one-piece mount, and suggested many imitations. But nothing has been devised to equal our idea of a nut having a wide bearing against the sides of a beveled groove. Once fastened in place by a turn of the screw, the nut and hook can be depended upon to absolutely withstand the most severe strains and longest runs.

It is the simplest Block, easily understood and favorably received by the workmen of all departments.



Sectional view of Patent Iron Grooved Block showing Hooks in position.



Position of Self-contained Hook when nut is dropped into groove. The first turn of the screw brings the nut into contact with the heveled sides of the groove.

bevieled sides of the groove,

**Attention is called to the projection on the
under part of the hook which fits into the
groove, shown opposite. Besides keeping
the hook in the right position, this projection
acts as a stop, overcoming any tendency of
the beveled plate to creep by raising the
hook away from the block.

ELASTICITY—The large sale enjoyed by the Wesel Iron Grooved Block and the various uses to which it has been put has resulted in our supplying a number of attachments which successfully meet every demand of the printer. They include regular and narrow margin hooks, double-lipped hooks, long and short lipped hooks, drop-in nuts, marginal pieces and strips, L hooks, slitters and points for folding machines; cutting, creasing, scoring and perforating rule; in fact, hooks and attachments can be furnished for any purpose desired. These attachments can also be used with the Wesel Patent Iron Grooved Sectional Block.

POPULARITY-Wesel Patent Iron Grooved Block is in widespread use among the most successful class of printers and publishers The Butterick Publishing Co. are using 42 blocks, McClure's Magazine, 19; Harper & Bros., 10; Collier's Weekly, 11; Ladies' Home Journal, 25; Youth's Companion, 12, etc. There is no higher possible testimony as to the superiority of our block than this. F. WESEL MFG. CO.

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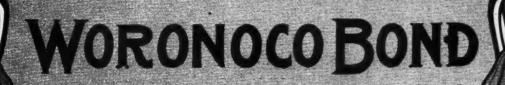
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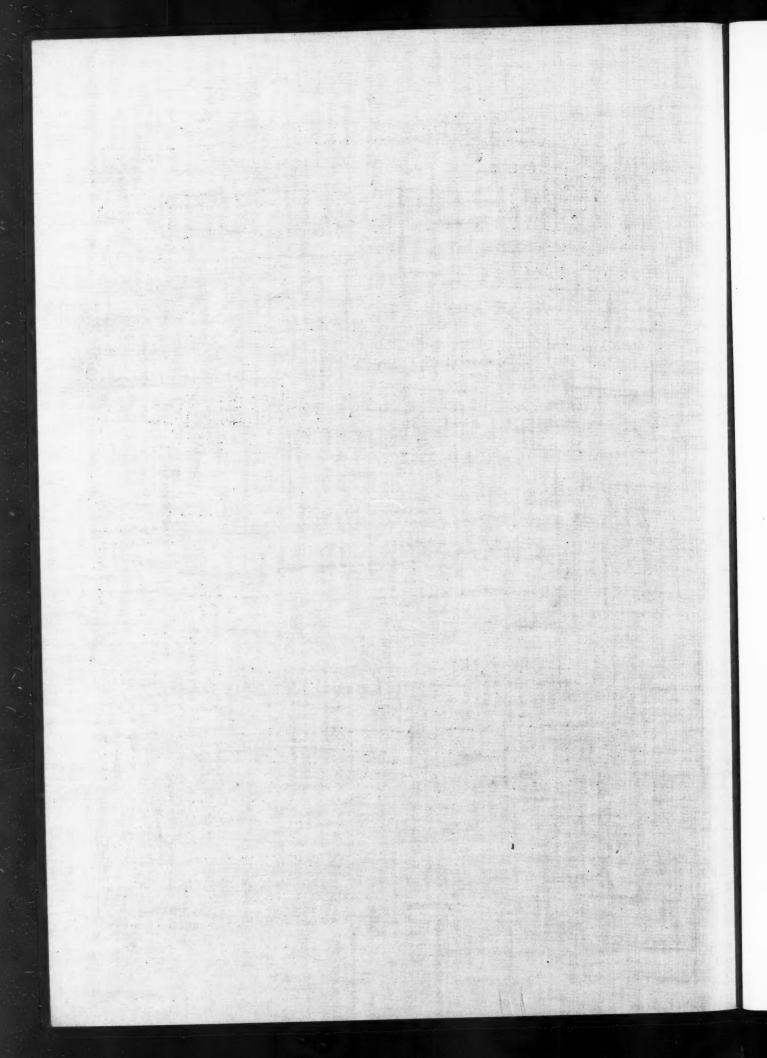
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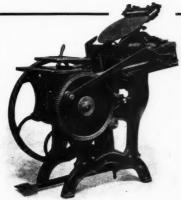
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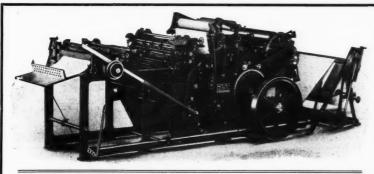
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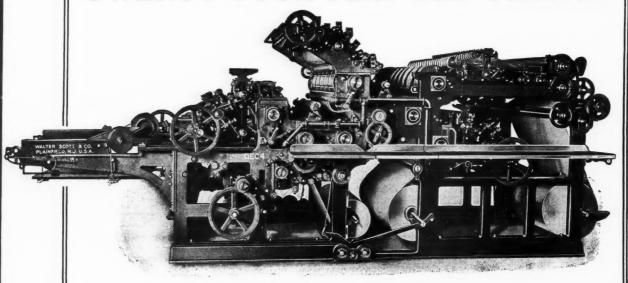
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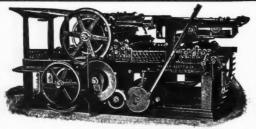
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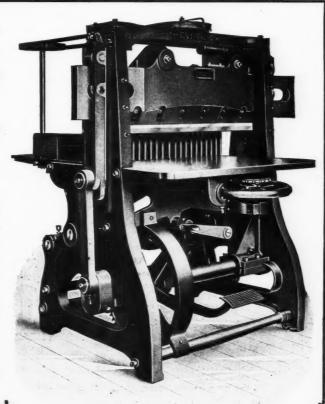
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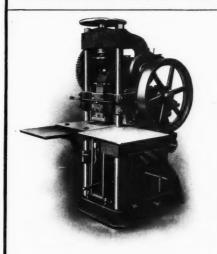
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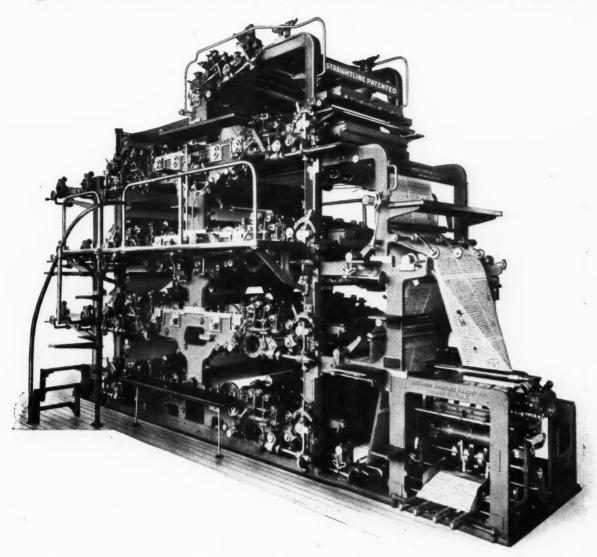
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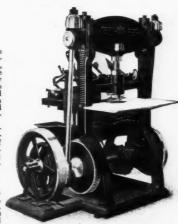
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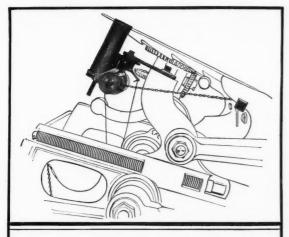
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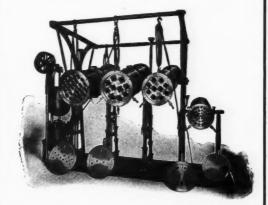
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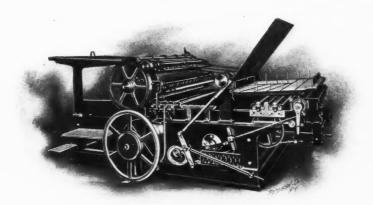
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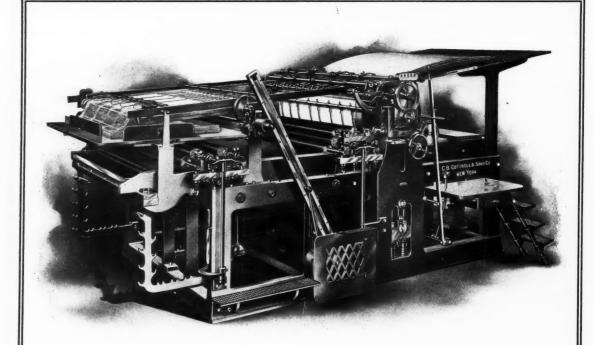
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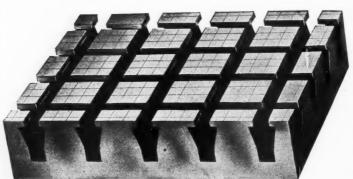
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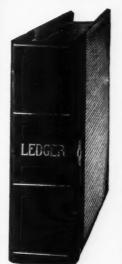
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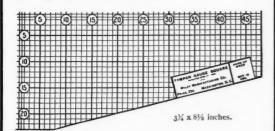
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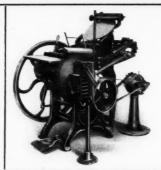
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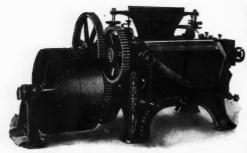
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